

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 11, 1919

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THE NATIONAL THEATRICAL WEEKLY

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*June 17<sup>th</sup>*



# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## COLUMBIA WHEEL DIVIDENDS ARE DECLARED

10% FOR SOME HOUSES

Dividends ranging from 5 to 10 per cent were declared at the annual meeting of the Columbia Amusement Company, held last Wednesday and Thursday, for ten of the houses operated by it. All of the old officers of the company were re-elected and Leon Lasky, who has been attorney for the Columbia Amusement Company during the last fifteen years, was elected a member of the board of directors instead of Edward Siegman, deceased.

For Columbia Theatre and the Columbia Theatre and Building Co., separate dividends of 10 per cent were provided, and a 10 per cent dividend was also apportioned for the Kansas City theatre, Toronto theatre, Washington theatre, Baltimore Theatre Company, and Waldron's Boston Casino. The five per cent allotment included the Chicago Theatre Company, Cincinnati theatre, Gayety Theatre, Buffalo, and the Empire Theatre Company of Baltimore.

The officers elected for the ensuing year were: J. Herbert Mack, president; Jules Hurtig, vice-president; Sam Scribner, secretary, and Rud Hynicka, treasurer. The board of directors will consist of J. Herbert Mack, Sam A. Scribner, Rud Hynicka, Jules Hurtig, Charles Waldron, W. S. Campbell, J. T. Jermon, Gus Hill and Leon Lasky.

Elections of officers and directors of the various theatres operated by the Columbia Amusement Company follow:

The Buffalo Gayety Company has Sam A. Scribner, president; M. Shea, vice-president; J. Herbert Mack, secretary, and Rud Hynicka, treasurer. The board of directors are Sam Scribner, J. Herbert Mack, M. Shea and George F. Rife.

The Kansas City Theatre Company has Sam A. Scribner, president; J. Herbert Mack, vice-president; Rud Hynicka, secretary and treasurer. The board of directors include Sam A. Scribner, J. Herbert Mack, John G. Jermon and Leon Lasky.

The Cincinnati Theatre Company has Sam A. Scribner, president; J. Herbert Mack, vice-president; Rud Hynicka, secretary and treasurer. Board of directors is composed of Sam Scribner, J. Herbert Mack, Rub Hynicka, Gus Hill, John G. Jermon and Leon Lasky.

The Baltimore Theatre Company has Sam A. Scribner, president; J. Herbert Mack, vice-president; Gus Hill, secretary, and Rud Hynicka, treasurer. The board of directors is composed of Sam Scribner, Rud Hynicka, J. Herbert Mack, Gus Hill and John J. Jermon.

The Chicago Gayety Theatre Company has Sam A. Scribner, president; J. Herbert Mack, vice-president, and Rud Hynicka, secretary and treasurer. Board of directors are Sam A. Scribner, J. Herbert Mack, Rud Hynicka, William S. Campbell and John G. Jermon.

(Continued on page 9)

### KLEINS HAVE GERMAN CLAIMS

Among the claims which the United States is to place before the German government, will be two from the families of Manuel and Charles Klein.

The claim of Mrs. Charles Klein, widow of the playwright, will be based on the fact that Klein lost his life in the sinking of the *Lusitania*.

Mrs. Manuel Klein will put in a claim that the death of her husband, who was Charles Klein's brother, was the result of a German bomb raid on London in 1915. Manuel Klein, who was then director of music at the Gayety Theatre, London, stepped out of the theatre on October 18, 1915, when the raiders passed directly over the theatre, dropping bombs. James Blakeley, the comedian, was with Klein at the time and both were badly injured. Blakeley dying two days later. Klein returned to America, but never recovered from the nervous shock, which finally resulted in his death at a sanitarium in Yonkers.

### HAMMERSTEIN FIGURING COSTS

Oscar Hammerstein is busy figuring the cost of presenting opera in New York next season. Despite the fact that he has a storehouse full of scenery and over 6,000 costumes, he realizes that the cost of putting on an opera are much greater than they were when he last tackled the producing game.

Since 1910, when he signed his agreement with the Metropolitan Opera Company not to present opera in New York until 1920, wages to stage hands and all other salaries have been increased to such an extent that before he can determine as to whether to present popular-priced opera, or charge big rates, he must calculate very accurately. He is not out to make money, he says, for he can't take it with him when he dies, but neither is he anxious to lose any.

### SENTENCED FOR GAMBLING

WILMINGTON, Del., June 5.—While judges in the State court were sentencing John Thrush, a carnival man, for operating a gambling device, City Judge Philip Q. Churchman and Detective Sergeant Francis E. Green were examining the wheel which had been offered in evidence.

Suddenly Judge Churchman discovered how to operate the device so that it could not lose. Judge Rice had just sentenced Thrush to pay a fine of \$200 and costs, but add \$300 more because of Judge Churchman's discovery.

### TO TOUR FIVE "SCANDALS"

Walter Hast is expected here from Chicago this week to commence engaging a cast for a new play by Cosmo Hamilton, who wrote "Scandal." Rex McDougall has already been engaged for the new show.

Hast will put five companies of "Scandal" out on tour next season. Among some of those to take leading roles in the "Scandal" productions are: Grace Reils, Claire Greenville, Lulu McGuire, Marion Chapman, Reginald Denny and Lillian Kemble.

### MURRAY IS GENERAL MANAGER

Jules Murray, who has been handling the routing of Shubert shows, is now general manager of the Shubert enterprises. Ralph Long, who has held the position of general manager since the resignation of Chas. A. Bird is now head of the Efficiency Department installed by the Shuberts. In addition to his new duties, Murray is still routing shows.

## PLAN TO ESTABLISH ACTOR'S MEMORIAL THROUGHOUT U. S.

Effort Will Be Made to Honor All in Profession Who Did  
Anything Toward Winning the War—December  
5th Picked as Day.

A movement was started last week by the Actors' Fund of America, of which organization Daniel Frohman is the head, to establish an Actors' Memorial Day.

The plan is to set aside next December 5th as the day on which, throughout the land, actors who have laid down their lives for this country, and, indeed, all of the people, both men and women connected with the theatrical profession who lent their efforts to win the war, are to receive national recognition.

This plan was suggested to the Actors' Fund of America recently by a number of bankers, business men and government officials connected with war work and bond drives, and a number of these people throughout the country have already signified their willingness to ally themselves with the Actors' Fund for the purpose of establishing the "Actors' Memorial Day," and, incidentally, to help the Actors' Fund to acquire the permanent \$1,000,000 fund for which it has been aiming.

Headquarters for the joint organization have been established on the seventh floor of the Hotel Commodore, the suite of rooms having been donated for the carrying on of the work by John Mc. E. Bowman, head of the company which owns the

Commodore and who, it is said, will head one of the committees now being designated. Oliver Jones, financial secretary of the Actors' Fund, is in charge of the

Already tentative plans have been arranged for a convention to be held here during the summer at which theatrical managers, producers and actors and actresses from the principal cities throughout the United States will meet and confer with bankers, business men and government officials to arrange definite plans for next December 5, which may be made a yearly recognition day for the members of the theatrical business and profession.

At the convention, definite plans will be arranged for a series of simultaneous benefits which will be given December 5 in designated theatres throughout the principal cities of the country.

The slogan adopted by the Actors' Fund, which will be sent broadcast as a means of spreading propaganda for the fund, is as follows: "Think! Thank! Help!"

The various theatrical clubs and the Stage Women's War Relief will be represented on committees designated to further the "Actors' Memorial Day" movement sought to be established.

### NAZZARO SUED FOR DIVORCE

Queenie Nazarro last week began an action for divorce against her husband, Nat Nazarro, the booking agent, which adds another chapter to the tangled domestic and business affairs of the couple.

The papers in the divorce action, filed last week by H. J. and F. E. Goldsmith, Mrs. Nazarro's attorneys, reveal the fact that Nazarro's real name is Nathaniel Heller Isaacsohn, and that they were married in Philadelphia, July 31, 1910, almost nine years ago.

In her complaint, Mrs. Nazarro alleges that her husband was guilty of misconduct with Lillian Pearson, alias Lila Spear, the alleged wrongful act taking place on March 25 last at the Hotel St. Margaret. The complaint further alleges that Nazarro has been guilty of misconduct "with other women whose names are unknown."

The Nazarras have one child, who is the issue of their marriage, a daughter, Dorothy Lou Isaacsohn, three years old and living at present with Mrs. Nazarro's mother. They also have a son, Nat Nazarro, Jr., whom they adopted several years ago, and who is appearing in vaudeville at present.

Recently Nat Nazarro, through his attorney, Harry Saks Hechheimer, sued out a writ of habeas corpus in the Supreme Court which directed Mrs. Nazarro to produce Nat, Jr., the foster father alleging that the foster mother had alienated the boy's affections and, in addition, had taken the boy away from him and was exploiting him in vaudeville. The court, however, directed that the mother retain custody of the boy.

### AARON KESSLER HAS A FIGHT

Aaron Kessler, the vaudeville agent, and Harry Puck, the actor, who appears in vaudeville with his sister, Eva Puck, two ex-brothers-in-law, met in the rear room of the Palace Cafe late Saturday night and had a wordy argument, which ended in a row, as a result of which Kessler is carrying a prettily bruised right eye.

Kessler was sitting in the cafe with a number of friends when Puck entered, dressed in his naval uniform. The agent was in rather good spirits and recalled remarks which had been made to him by friends that Puck said, "I'll clean Kessler and his whole office out, if I ever go over into the Strand building."

Kessler accused Puck of making the remarks and, as a result, personalities were indulged in and the scene became quite warm. The agent, to cut all argument short, then invited Puck out on the sidewalk to have it out. With that statement Kessler jumped from his seat and, at the same time, Puck made a rush for the agent. George McKay, Harry and Leo Fitzgerald and several others started to intercede and, during the scrimmage, to pry the men apart, Kessler was thrown against a table and knocked down, lacerating his right eye.

Bad feeling has existed between the men since Eva Puck, who was formerly Kessler's wife, obtained a divorce from him and the custody of their child, a short time ago.

### DRESSER AND GARDNER SIGN

Louise Dresser and Jack Gardner have signed with G. M. Anderson to play the two principal roles in the new musicalized version of "Just Around the Corner," which will open in San Francisco on Labor Day.



## LAMBS GAMBOL AND FRISK ON \$30,000 OF B'DWAY'S GREEN

**Brightest Stars Twinkle in Annual Show at Metropolitan Opera House—Programme Will Be Repeated Sunday Night at Hippodrome for Overflow of Admirers.**

The Lambs gambled last Sunday night at the Metropolitan Opera House and, as a result, the club gathered in \$30,000 which will be added to the treasury.

The pasture where these Lambs cavorted was no Elysian field, 'tis true, but it was a perfect Arcady of Joy for the thousands who packed their way into the theatre to see and hear what the Lambs had to offer. Long before the seats were occupied the "railbirds" had begun to gather and, by the time the orchestra had started to play the overture, there was a complete semicircle of standees. Four and five deep they stood in the back of the house, until even the S. R. O. sign had to be taken down and changed to N. A. A. (nothing at all).

A brilliant audience it was, too. Everybody, it seemed, that ever showed or glittered on the theatrical firmament was there, accompanied by the world, his wife or her husband. Showgirl, performer, banker, broker and Fifth avenue dowager and debutante, not to mention manager, producer and agent, comprised the resplendent galaxy that packed the house.

In a box sat the regimental angel Elsie Janis than whom, in the theatrical profession, there is none more beloved by the boys of the A. E. F. As many eyes—and there were many—as recognized her, were almost continually focused upon her throughout the evening. Her presence was felt and there was no part of the house where some voice failed to utter in tones of awed delight: "There's Elsie Janis."

And when, during intermission, she stepped upon the stage, having been lured there from her box by a glowing tribute publicly paid her by Augustus Thomas, who was called upon to make the address of the evening, and a wreath of flowers tendered to her by the Lambs, which she had to come upon the stage to accept from the hands of Shepherd R. H. Burnside, she appeared to be too overwhelmed for words—just waved her expressive hands, while her lips kept murmuring almost inaudibly "Thank you, thank you, thank you."

Just as the hands on every timepiece that keeps good hours pointed to 8:22, the orchestra, with the baton in the hands of Charles A. Prince, struck up the first bar of the overture, which preceded the opening act on the bill.

Then came the evening's hors d'oeuvres. "The Party of the First Part" it was called. George V. Hobart wrote it, and it was served in a scene which represented the grill-room of the Lambs Club. A galaxy of the club's members were sitting around tables, gathered there for the purpose of discussing the forthcoming gambol. To this gathering came, according to the plot, those talented members who think themselves able to contribute a special bit at the Gambol. Willie Collier, the sparkling one, the (wise) crackling Willie C., the ne plus ultra of comedians, was chosen to "look over" the *bits* and advise them what to do.

Each one who came to him to offer his services wanted to do his specialty in the first part of the minstrel show. "There ain't gonna be no minstrel show," explained Collier eight or nine times to as many individuals. And he explained a number of other things. And each one did the bit that he had come to tell Collier he would do at the Gambol.

In the order of their appearance came Percy Wenrich, who accompanied Ray Raymond at the piano while the latter sang "By the Campfire," Wenrich's latest composition; Rapley Holmes, Hughie Cameron, Hansford Wilson, the latter's break-neck agility serving to make his dances memorable; Herbert Cortbell, very funny Herbert, and finally Frank Tinney, erstwhile captain in the U. S. Army. He regaled with stories that had to do with his

personal army experiences, the audience while giggling, guffawing and ultimately breaking out into appreciative applause. Curtain for "The Party of the First Part" whose cast was augmented by the following players: Walter Catlett, Robert Emmett Keane, Frank Bacon, William Courtleigh, Walter Wilson, Ed. Flammer, Neal McKay, John Hendricks, William Roselle, Tom Walsh, Priestly Morrison, W. G. Stewart, Kempton Greene, Harry Tierney, Hal Forde, Frank Croton, Frank Belcher, Jed Prouty, George Leon Moore, Jack Willard, William Riley Hatch, George Howard, Thomas Carrigan, William J. Kelly, George E. Mack, Captain W. Harrigan, Herbert Rawlinson, John C. Slavin, Robert Hosea, Al Phillips, Henry Mortimer.

Followed Ed. Wynn, the bespectacled comedian who knows the value of a laugh even if it's only his own contagious chuckle. The shrewd Ed., brought out with him a valise which contained, he explained, several thousand old jokes. Only four or five did he spring on the dress-suited and low-necked populace in front, but, from the manner in which these were received, he could have continued reciting the entire bagful, so good was he, rather than the slightly old stories he told. But he also brought forth a little blackboard on which he multiplied a series of numbers which were shouted to him from the front of the house, rubbing his total off almost immediately after he had jotted down the figures and getting a great deal out of this well-done bit of burlesque. Finally he played, or started to play, a solo on a violin which he borrowed from the leader of the orchestra; and 'tis a pity that he failed to go through with it instead of interrupting himself and making a humorous situation out of it, for his tone quality on the violin was very good.

Next came "Daly Dreams," a musical offering written by Hassard Short, Edward A. Poulton and Silvio Hein, the latter also conducting the orchestra during the turn. The stage was dressed in sombre settings and, in the midst of these, on a jet black platform, stood what appeared to be a grand piano. At the instrument sat Irving Fisher, the dreamer, and he appeared to be accompanying himself in the song he was singing, with the spotlight full upon him. An impressive scene and an opening song were beautifully rendered by Fisher, who, throughout the act, sat with a vocal clarity and purity of enunciation that proved to be enthralling. He proved that he is one of the most capable singing juveniles now appearing in musical plays hereabouts—which may be a tribute to that sterling chanteuse with whom he just closed his season in "Ladies First" Nora Bayes. Anyhow, the act had to do with the memories that Daly's Theatre brings to mind—some of the musical show successes presented there and some of the girls who were in the shows. Different groups of girls then emanated singly and together from what appeared at first to be the grand piano, and, as each "girl" or group appeared, a song was sung, a reminiscent tune, the chorus of which was taken up by Fisher. There was an ensemble number for a finale that was glittering, gorgeous and effective. Those besides Fisher who took part in this act were: Ray Raymond, Sam Ash, Eugene Revere, Robert Higgins, Clarence Nordstrom, Effingham Pinto, Charles Ruggles, Charles King, Morgan Coman, Vinton Freedley, Frederick Santley, Donald Macdonald and Joseph Santley.

It was at this point that Ted Lewis and his Jazzists appeared and intrigued the audience with syncopated tunes played as syncopated tunes should be played. And the applause that followed in their wake resounded and echoed to the rafters.

Intermission. Come that period of pause

when the lights went out and Al Jolson, down from Boston to sit in the fourth row and witness the show which his talented presence would have materially aided, walked briskly up the aisle with his cap under his arm and kept greeting scores of friends and admirers. Like a Winter Garden first night it must have appeared to him. Vivienne Segal, Donald Brian, Sam Harris, Nathan Burkan, legal protector to actor folk, others, many others, walked up the aisle nearest their seat during intermission, everybody nodding to everybody else and the show world of fashion and cheer there to see, be seen and be pointed out. On Mt. Olympus, the gods must have been talking about this occasion. Everywhere were smiles during intermission.

During intermission, Lieutenant John Philip Sousa, the venerable conductor of brass bands, came into the orchestra pit and was given the baton. He conducted while the orchestra rendered two of his latest compositions, "The Golden Star" and "Bullets and Bayonets," and, for an encore, the famous "Stars and Stripes Forever." Applause? Of course.

The second part of the program opened with "Nothing But Cuts," which might have been called "Nothing But Laughs," considering the mirth it provoked. For this side-splitting playlet, written by Willie Collier, appealed to the risibilities of the audience in no uncertain manner. It was a burlesque on the fixing up of a dramatic failure in which Collier shone both as writer and principal in the cast. The very idea of putting songs and dances into a play that was formerly an "intense problem play" was funny in itself.

The scene represented the stage of the Cemetery Theatre, the time was afternoon, and the cast supporting Collier as the auxiliary producer, was immense. Here are the players: Vinton Freedley, Arthur Blackmore, Kempton Greene, Clarence Nordstrom, Arthur Cushman, Sam Hardy, George Marion, Edwin Milton Royle, Edward Abeles, Lyster Chambers, Morgan Coman, Rapley Holmes, Dodson Mitchell, Charles King, Effingham Pinto, Donald Macdonald, Charles Ruggles, Robert Higgins, Frank Otto, Eugene Revere and Arthur Blackmore.

Into this scene was next introduced the musical "girl" act that has, together with most of the foregoing and those that follow after, been presented previously at Gambols in the club house. "Jazz for Cinderella," it is called. The lyrics were written by Kenneth Webb and the music by Roy Webb. It pleased immensely.

The piece de resistance. The two C. and C. boys, Cohan and Collier, as full of ginger as the initials of their respective last names suggest. Out they each popped, these twain, from an "in one" setting that represented the two camps—The Actors' Equity Association and The Managers' Association. Collier came forth from the house of the actors' association; Cohan from the managerial organization. They discussed, or rather Collier did, their respective sides of the issues, agitating both organizations, Collier telling Cohan that the actors "want more money" and Cohan outlining his side of the "argument" with a "want more money" slogan. Satire flew and quips too, and the audience was regaled unto the point of bursting the laces from its shoes from laughter. They also danced and sang, did Cee and Cee, and if some of the discerning Putnam Building booking agents had not been wasting their time playing pinochle in their Far and near Rockaway Summer homes, they might have been at this Gambol and grabbed this pair off.

"East is West," a musicalized version of the Oriental Success now running at the Astor, written by Hassard Short and Silvio Hein, went over with a bang that could be heard booming from afar. A bunch of Oriental "maidens" sang and danced amid settings that were as resplendent as an Arabian night's dream. Only here it was no dream. The following disported themselves in this old world musical fantasy that was rich in color, song and dancing numbers: Billy Benson, Ray Raymond, Clarence Nordstrom, Frank Croton, Charles King, Eugene Revere, Vinton Freedley, Donald Macdonald, Charles Ruggles, Robert Ober, Effingham Pinto, Ar-

thur Blackmore, Robert Higgins, Frank Otto, Kempton Greene, Morgan Coman and Arthur Cushman.

"The Farrell Case," by George M. Cohan, was the closing act of the Gambol. In this playlet, the humor was entirely dependent on the murders and suicides that the piece concerned itself with. Everybody either killed himself or killed somebody else off, for no reason at all except for the joy of the killing. And joy the "killings" certainly did create. Almost everybody in the cast was lying on top of somebody else—all in a heap, they were; and when the curtain finally descended, it was a tired but bemirthed audience that rose from its seats to wend its way slowly out into the drizzly chill atmosphere of this glorious night for the Lambs Club and its effulgent Gambol. Those who took part in "The Farrell Case" include the following: Paul Everton, Lynn Overman, Frederick Santley, Frank Thomas, Edward Earle, Joseph Allen, Emmett Corrigan, Sam Hardy, Effingham Pinto, Harry Leighton, Herbert Fortescue, Gerald Vere De Vere, Frank Westerton.

The Friars and their Frolic are now in the offering. And it must be mentioned that the Lambs Gambol will be repeated next Sunday night at the Hippodrome. This was announced at the Manhattan Opera House.

### JENNY LIND'S PIANO SOLD

MIDDLETOWN, Conn., June 5.—On a big platform truck, with its legs in the air, the white and gold Crystal Palace piano specially built by P. T. Barnum for the concerts of Jenny Lind in 1850 was carted off a few days ago by a New Haven collector who had purchased it from Thomas E. Smith, a local dealer in antiques.

When Barnum contracted with the Swedish Nightingale for a concert tour of the United States, for which he paid her the then magnificent sum of \$302,000, he had Fox and Company, of New York, construct a mammoth square piano for the concerts, the price of which was over \$5,000. While this piano was in use no duplicate was to be made. Its case and legs were of Santo Domingo mahogany, enameled in ivory and embellished in gold. The great Otto Goldschmidt was Mme. Lind's accompanist on the Crystal Palace piano, and the two were married on this tour.

Jennie Lind's farewell appearance at the Crystal Palace was a popular ovation. The tickets were sold at auction, the maximum price paid being \$650.

When the Crystal Palace was destroyed by fire, in 1857, the late Allen M. Colgrove of this city bought the piano at private sale for \$1,000 and took it to his home, Colgrove Castle, on the Middlefield road. For more than forty years the piano remained mute. Old residents recall its eccentric owner, who kept it in the back parlor of his home, and it became a sort of shelf for superannuated tools—hoes, scythes, axes and the like, the overflow from the cluttered up piazzas and crowded yard.

About twenty years ago Mr. Smith bought the piano, and from that date has had it for sale in his junk store and it became something like a "white elephant." Finally, however, it caught the eye of the New Haven collector and he bought it.

### SENTENCE EUROPE'S SLAYER

BOSTON, June 9.—Herbert Wright, the Negro drummer who stabbed and killed Lieut. James R. Europe, the band leader during a concert here last month, pleaded guilty to manslaughter today and was sentenced to a term of not less than ten nor more than fifteen years in State prison.

Wright, whose trial was to have begun today, had been indicted for murder in the first degree, but the lesser pleading was accepted because the physician appointed by the court reported he was mentally deficient.

### AISTON TO BOOK KANSAS HOUSE

KANSAS CITY, Kan., June 10.—The Auditorium Theatre here will have attractions placed there next season by Arthur C. Aiston, the New York manager. The season will open with two or three starring engagements in selected plays, but the ultimate intention is to install a permanent stock company in the house.



## TOLEDO THEATRES PREPARE FOR BIG FIGHT BUSINESS

**Expect Visitors to Willard-Dempsey Bout Will Tax Capacity of Local Houses—All Shows Will Give Two Performances Daily and Picture Houses Have Fight Films**

TOLEDO, June 10.—The theatres here are enjoying unusual prosperity this week due to the arrival of both Willard and Dempsey at their respective training camps and the influx of visitors here to watch the training stunts. The burlesque, musical, stock, vaudeville and picture houses are already playing to capacity and it is anticipated that extra performances will have to be given to accommodate the crowds as the day of the fight draws nearer.

Excursion trains are being run here from nearby communities and the people are to be given a three to five-day stop-over to watch the battlers do their work.

All of the shows will give matinee and evening performances. "The Midnight Maidens," a burlesque attraction which is playing the Empire Theatre this week,

will return again for an engagement the week of the fight. "The Smarter Set," a colored show, will hold forth at the Arcade Theatre during fight week, giving two performances each day. The Saxon Stock Company, with Mabelle Estelle, will play two-a-day at Saxon's Auditorium and an unusually strong bill will be presented at Keith's Vaudeville Theatre.

The motion picture theatres are arranging for a harvest week, having pictures taken showing the daily training stunts of the two gladiators so that patrons may be able to get an idea of their individual abilities.

It is anticipated that a number of carnival and sideshow workers will also be on the job during "Fight Week" in an endeavor to wean the "kale" from the jeans of fight enthusiasts.

### HELD IN THEFT CASE

On the charge of receiving stolen goods, valued at \$20,000, which, it is alleged, were stolen from the Naval Training Station at Pelham Bay Park, Frank Kay, theatrical producer, who gave the address of 540 West 36th street; Edward Chrisman, actor, 323 West 43d street, and Max Cooper, actor, of 205 West 118th street, were held by Judge Mayer in the Federal Court last Saturday for the action of the Federal Grand Jury. Bail of \$5,000 was fixed for Kay and \$1,500 each was levied on Chairman and Rogers. The men were arrested by Detectives Dennison and Fitzgerald, of the 47th street police station, who turned them over to Lieut. Mulholland of the Naval Intelligence Bureau.

Word had been conveyed to the police that some rope which had been stolen from the naval station, had been delivered to several men in a house at 131 West 53d street. The detectives set up a watch and alleged they saw a truck drive up to the house and men unload baskets which included silver, copper and glassware. The detectives followed the men into the basement and there examined the stuff, which bore labels and tags signifying that they were the property of the Navy.

The police say Kay had been producing vaudeville shows at the station for the sailors, but that he gave his last show May 17. They allege that he admitted complicity in the theft of the goods, which had been moved in a motor truck he is alleged to have hired, and marked "Pelham Trucking Co." Chrisman is said by the police to have been discharged from the Army recently.

### "WHILE YOU WAIT" TO CLOSE

"While You Wait," Edward Keller and Elwood Bostwick's joint musical production, which is playing in Washington this week, following its initial presentation in New Haven the previous week, is scheduled to close at the end of its engagement at Poli's Theatre on Saturday night.

The company will be brought to New York and disbanded and according to Ed Keller, the show will be fixed up for presentation again next fall with a new cast. Frank Smithson has been engaged to re-stage the play, which has thus far cost its producers upwards of \$15,000.

However, Keller stated, he and Bostwick plan to spend \$10,000 more in getting the play ready for a metropolitan premier.

### "THERE AND BACK" CLOSSES

"There and Back," which was produced by George Anderson, has been taken off for the Summer and will open again in Boston in August. Florence Martin and Mary Harper will have the leading roles. The piece closed Saturday in Baltimore.

### TO RE-WRITE "PRETTY SOFT"

Following the closing of "Pretty Soft" at the Morosco Theatre last Wednesday night, it was learned that the producers, Bob Campbell and Walter Jordan, plan to have the play entirely rewritten for presentation in Chicago some time next season.

The producers have not lost faith in this latest so-called bedroom farce, which was adapted from the French of Antony Mars and Leon Xanrof by Paul M. Potter, and which the reviewers on the dailies, almost without exception, scored pitilessly, the *Times* failing to print a review and afterward refusing to carry any advertising of it.

This faith in the farce on the part of the producers is possibly fostered by the fact that there was a bankroll of \$35,000 behind the production, a prominent downtown business man contributing a goodly portion of the money, in addition to which the Shuberts, or rather Lee Shubert, personally, acquired an interest by paying a dozen or so thousands. And since the bankroll has not been entirely depleted by reason of the play's flop here, the producers say they are going to try again.

### PLAN NATIONAL ORGANIZATION

WASHINGTON, D. C., June 7.—The Exchange Managers' Association of Washington, D. C., held a special meeting yesterday to meet Frederick H. Elliot, executive secretary of the National Association of the Motion Picture Industry. He outlined plans for the formation of a national film organization to be affiliated with the National Association. The local Managers' Association endorsed the plan and will aid in every way to perfect the new body.

### THEATRE BECOMES A GARAGE

ZANESVILLE, O., June 1.—The Orpheum Theatre building located on corner of Fourth and Market streets, has been taken over by C. H. Shaffer, of Newark, O., and will be transformed into a first-class garage and service station.

The Orpheum has been a vaudeville and stock house since its erection about ten years ago and, with the exception of the first few years, has been a disappointment to all who have ventured to run it under any policy.

### GETS "FAIR AND WARMER" RIGHTS

Two road companies of "Fair and Warmer" will be sent out next season by William Spaeth, who, last week, leased the road rights to Avery Hopwood's successful farce from the Selwyns. Both companies will tour the Central and Southern States, the first company opening in Stroudsburg, Pa., August 25, and the second in Norwalk, Conn., September 15.

### FRIARS DITCHED ONE TICKET

The opposition ticket put into the field by fifty members of the Friars' Club to be voted on at the annual election of officers held last Friday afternoon, went into the discard at a meeting of the board of governors held early in the week and, as a result, the regular ticket was unanimously elected.

The following will hold office for the next year: Abbot, George M. Cohan; dean, John J. Gleason; treasurer, Joseph Klaw; secretary, J. Frank Stephens; board of governors (two years), W. A. Brady, Jos. Moran, Louis B. Eppstein, Eugene Walter, John Pollack and Ralph Trier.

The opposition ticket was made up of the same names as the regular one, with the exception of two on the board of governors, J. Frank Dodge and Sime Silverman being named to run in place of Ralph Trier and Eugene Walter. A petition signed by fifty members was placed before the governors and posted on the bulletin board, as provided by the club's by-laws, active campaigning commenced, and the members prepared for an exciting election.

Early Tuesday morning, however, one of the supporters of the club's regular ticket, in scanning the fifty names attached to the petition which put the opposition in the field, ran across a name or two which aroused his suspicion and immediately started an investigation which resulted in the matter being taken up by the board. Late Tuesday night news reached the street that the opposition ticket had been declared illegal and thrown out of the field on the ground that the petition had not been signed by fifty of the club's regular members, but bore the signature of a number who were not in good standing.

The news hit the supporters of the opposition with a crash. Jay Kaufman made a speech, Louis Mann made three, while the declarations of Harry Fitzgerald fairly burned up the street. A suggestion that a new petition be immediately prepared was offered, but it was discovered that, in order to comply with the club's by-laws, it must be filed seven days before the election and, as that was but two days away, the idea had to be abandoned.

Some one else discovered that a two-thirds vote of the members at the annual meeting would secure an extension and for a few hours it looked as though the usually prosaic business meeting would be a scene of action, but this, too, was abandoned and the election was held in its usual quiet and unexciting manner.

### "ANGEL FACE" NEEDS REVISION

CHICAGO, June 9.—"Angel Face," by Harry B. Smith and Victor Herbert, was presented at the Colonial Theatre last night by George W. Lederer before an audience that filled the house to its capacity.

The music ranks with the best and most catchy that Herbert has done in years, and the book is up to the best Smith standard. However, its production here was rather premature. The performance shows a lack of rehearsals and needs, more than anything else, a week or so on the road to smooth out the rough edges which are, at present, very marked.

There is more plot in the work than is usually found in works of its class. In fact, there is a little too much plot. Then, too, there are not sufficient laughs, and laughs are necessary to make this kind of a show come up to the mark.

Lederer has gathered together a company of capable players who sing well, but show the need of more rehearsals.

The same applies to the chorus, which, however, dances well.

The work shows every indication that with proper revision and the introduction of funny lines that it can be whipped into a success, but it will require work to bring this result about.

### KLEIN LEFT \$12,000

Manuel Klein, formerly composer and director of music of the New York Hippodrome, and who died on June 1 left an estate of \$12,000, all of which goes to his widow, Helen Klein. Mr. Klein named his widow executrix in his will filed for probate last week, in the Surrogate's Court.

### "ZIG ZAG FOLLIES" WELL LIKED

PATERSON, N. J., June 6.—"The Zig Zag Follies," a musical revue, was given two performances at the Lyceum Theatre by boys of the Lightning Division and it proved to be one of the best of the many soldier shows. There is, of course, no story to it, but its ten scenes follow the course of the New Jersey fighting men from Camp Dix to France and back again. The music is the work of Corporal Joseph B. Ritchie and compares favorably with that heard in the average Broadway show.

The first scene represented the "Good Ship Zig Zag" starting with the boys of the seventy-eighth for France. The opening chorus was followed by Louis de Palma and Louis Badalati in an Italian specialty; Oscar W. Haynes, with a song entitled "Cheer Up, Laddie," and Harold E. Howe in a song and dance. Then came a nut comedy act by Ben Herr and Fred J. Adams, and violin solos by Arthur E. Boecht. During this act, Sergeant Jack Scannell, who was responsible for much of the comedy of the show, did some eccentric dancing. The first act finished with a wood scene showing the boys in camp behind the St. Mihiel salient in which Sergeant Clifton Wood, Thomas E. Fenwick and Herman H. Wright introduced dancing, and Sergeant Emil J. Kamen led the chorus in "Marchin' On."

The second act was based on an incident that happened in France. The scene represented battalion headquarters in a partly ruined house near Grand Pre in the Argonne, which the Seventy-seventh Division captured. The sketch was written by Major Philip D. Hoyt, Assistant Chief of Staff of the Division. The characters were represented by Fred J. Adams, Sergeant Kamen, Sergeant John J. Scannell and Harry E. Philwin. A hospital scene introduced the 303d Engineers' Quartette, composed of Sergeant Kamen, Sergeant George Stauden, Corporal Joseph B. Ritchie and Peter W. Thompson.

There was also contortion work by George R. Baird; coon shouting and dancing by Edward May; a song by Howe and John J. Dugan; violin playing by Harry W. Rapp, and cartoon drawing by Hy. Kost. There was plenty of "Jazz" music through the show and it was kept at a high rate of speed from the rise of the first curtain till the very end.

### ACTORS' FUND GETS \$500

Although not legally entitled to participate in the estate left by the late Sam Meyer, the theatrical manager who died last January, the Actors' Fund of America last week benefited from the estate to the extent of \$500, a check for that amount being sent to the fund by Mrs. Pauline Untermyer Keller, aged sister of the manager and administratrix of the estate.

It seems that the late Sam Meyer, whose right name was Samuel Untermyer and who was for twenty-five years previous to his death associated in a managerial capacity with the shows of the late Charles Frohman, managing Maude Adams' tours and more recently the "Rambler Rose" show, expressed a desire to his lifelong friend, Joseph Scott, to leave \$500 to the Actors' Fund. However, a superstitious antipathy against making a will led him to die without making a legal bequest to the fund.

However, just as soon as his late friend's estate was adjudicated in the Surrogate's Court by House, Grossman and Vorhaus, attorneys for the administratrix, Scott notified all the heirs at law, who numbered fifteen, of the late manager's desire, and they all agreed to let \$500 be sent to the fund out of the estate which totaled slightly over \$1,000.

### PLAN NEW HOUSE

OKLAHOMA CITY, Okla., June 5.—J. Cooper, president of the United Theatres Company, announced this week that a new theatre will be built here on Main street at a cost of \$250,000 with an equipment costing \$1,000,000. The company has secured a ninety-nine years' lease on the ground.

The house will be fifty feet in height and 73 x 120 feet, with a seating capacity of 2,000 and will be of Spanish design. The plans are being drawn up by Carl and Robert Roller, of Kansas City.



## TICKET MEN MAKE MERRY AT LEBLANG ANNUAL OUTING

Theatre Treasurers, Assistant Treasurers, and Managers, Together with Employees of Cut-Rate Man, Are His Guests at Glenwood Landing, Where They Have Good Time

Joe Leblang, the cut-rate theatre ticket magnate, was host last Sunday to more than 100 theatre treasurers, assistant treasurers and managers at an outing and athletic meet held at Glenwood Landing, L. I.

This is the fourth annual outing arranged by Leblang for his own male employees and the men employed in the box offices at the various Broadway theatres. The affair this year cost Leblang over \$1,000.

Two sight-seeing motor trucks and twelve seven-passenger automobiles conveyed the party from Broadway and Forty-third street, where they left at 9 o'clock Sunday morning to Katposonyi's Hotel at Glenwood Landing. They arrived there at 11 o'clock and a half hour later were served with breakfast. After breakfast the guests assembled in the athletic field near by where a baseball game was played between the married men and the single men, the single men winning by a score of 22 to 12. Each man on the winning team received a baseball glove and in addition a pro rata share of the \$50 purse for which they played.

Those comprising the winning team were as follows: Toby DeFries, Eltinge Theatre; Joe Keith, Leblang's Ticket Office; Jack Rosenshein, Leblang's; Herman Fuchs, Central Theatre; Arch Gursnurst, Leblang's; Ernie Alberts, Republic; Dick Kane, Leblang's; Ernest McCaully, Morosco; Walter Hertzburn, Punch and Judy.

The following men played on the losing team: Charles Harris, Longacre Theatre; Hughie Leblang, Leblang's; Louis Olmes, Henry Miller; Louis Berge, Henry Miller; James Peppet, Eltings; Ollie Hertzburn, 39th Street; Harry Lipson, Leblang's; Eddie Plohn, Cohan and Harris; Frankie Ferrer, New Amsterdam.

Lep Solomon, treasurer of the Casino Theatre, and Govie Appleton, manager of the Maxine Elliot Theatre, acted as umpires at the baseball game and afterwards as judges at the athletic meet which followed.

The spoon and egg race was won by Norman Light, of the Nora Bayes Theatre. He received a silver shaving set. The mile race was won by Joseph Keith, of Leblang's Ticket Office, who won despite the fact that his running trunks were caught by a nail in a barrel while he was running and he arrived at the tape virtually "with his pants down."

The potato race was won by Eddie Plohn, of the Cohan and Harris Theatre, for which Eddie received an ivory and gold cigarette holder. Charles Harris, of the Longacre Theatre, won the half-mile race for fat men and received a sterling silver cigarette case as his reward.

The athletic sports were over at 5:15 in the afternoon, and at 6 the guests hied themselves to a clam bake that had been prepared for them at the hotel. Liquor,

cigars and cigarettes were distributed by Leblang among his guests in profuse abundance. After the clam bake the surprise of the day came with the presentation to Joe Leblang of a silver loving cup donated by his guests and employees. Dennis Mahoney, assistant to Dr. Royal S. Copeland, Commissioner of Health, made the presentation speech.

The guests were brought back to Broadway and Forty-third street at 11 o'clock Sunday night happy and well fed. Matthew Zimmerman, assistant manager of Joe Leblang's Ticket Office, had charge of the arrangements.

The following are the guests who were present at the outing:

Charlie Kling, Geo. M. Cohan Theatre; Ben Carter, Geo. M. Cohan Theatre; Charlie Murphy, New Amsterdam Theatre; Joe Murphy, New Amsterdam Theatre; L. Bergman, New Amsterdam Theatre; Frank Frayer, New Amsterdam Theatre; Eddie Plohn, Cohan & Harris Theatre; Geo. Cohan, Jr., Cohan & Harris Theatre; Bud Robb, Cohan & Harris Theatre; Toby De Vries, Eltinge; James Peppet, Eltings; Frank Meyers, Liberty; Blutch Cooper, Liberty; Harry Meyer, Harris; May Hilliard, Selwyn; Frankie Giber, Selwyn; Louis Weisberg, Republic; Ernie Alberts, Republic; Dave Snyder, Republic; Sam Spachner, Lyric; Steve Brody, Lyric; J. Fitzgerald, Comedy; Joe Feinberg, Comedy; Martin Light, Comedy; Wm. O'Hagen, Empire; Jimmie Sullivan, Empire; Imp. Solo on, Casino; William Norton, Casino; Ollie Hertzburn, 39th Street Theatre; Governor Appleton, Elliott; Jack Leo, Elliott; Harry Bohn, Elliott; Dave Mayer, Princess; Al Hoffman, Knickerbocker; Al Hyde, Knickerbocker; Abe Linder, Nora Bayes; Bill Carter, Nora Bayes; Murray De Vries, 44th Street Theatre; Jim Kenny, 44th Street Theatre; William Gallagher, 44th Street Theatre; John O'Neill, Shubert; Ed. Long, Shubert; Ralph Long, Shubert; Arthur Nicholl, Broadhurst; Bob Stevenson, Morosco; Ernie MacCauley, Morosco; Lester Sager, Bijou; Herve Catlin, Bijou; Joe Jacobson, Astor; Herman Light, Astor; Buster Roemer, Gaiety; Larry O'Keefe, Gaiety; Dude Harris, Fulton; Henry Young, Globe; Sam Turner, Globe; Herman Fuchs, Central; George Munster, Long Acre; Charlie Harris, Long Acre; Charles Miller, 48th Street Theatre; Charlie Gray, Playhouse; Bert Wells, Playhouse; A. Ostrange, Belmont; M. Rose, Belmont; Con. Little, Cort Theatre; Clarence Gray, Cort Theatre; Leon Spachner, Vanderbilt; Artie Wright, Vanderbilt; Solly Du Vries, Winter Garden; Stanley Sharp, Winter Garden; C. Blackburn, Lyceum; Arthur Fuchs, Lyceum; Allen Schnebe, Hudson; Jerry Flynn, Hudson; Bill Oviat, Century; Manny Cancer, Century; Bill Siegel, J. Allogritte, Park; Billings Burch, Park; Barney Klewans, Cort Theatre; Geo. Loomis, Cort Theatre; Lyle Andrews, Vanderbilt; Eddie Munster, Criterion; Eddie Gormley, Criterion; Harry Benson, Criterion; Walter Hertzburn, Punch & Judy; Louis Olmes, Henry Miller Theatre.

Harry Harris, Long Acre; Willie Moore, Fulton; James Nathan, Hippodrome; Jimmie Vincent, Hippodrome; "Kid" Heran, Long Acre; Sidney Harris, 48th Street Theatre; Solly Abrams, Long Acre; Clarence Jacobson, Liberty.

The employees of the Public Service Ticket Office: Matty Zimmerman, Joey Keith, Archie Gushurst, Jack Sobel, Harry Lipson, Bill Lambert, Jack Rosenshein, Herbert Levine, Joe Silverman, Jack Jacobs, Dick Kane, Danny Delaney, Georgie Maier, Georgie Gellis, Solly Schmalzman, Harvey Zimmerman, Barry Keith, Louis Stern.

### HAS BIG REPERTOIRE

The Sims Musical Comedy Company, featuring Ed. Hanford and Bella Hart, will offer the following pieces next season, "Cock-A-Doodle-Do," "The Novelty Shop," "The Blue Cure," "Kerry Fair," "Hotel Fresh Air" and "The Isle of Paradise."

C. O. Tennis will book it over week stands only.

### "AMONG THE GIRLS" CLOSES

"Among the Girls" finished its preliminary season in Boston on Saturday evening and will again go into rehearsal early in August prior to its New York opening. Henry Blossom started to write the piece prior to his death and it was completed by Roi Cooper Megue, Raymond Hubbell and others.

### YALE STUDENTS TO ACT

NEW HAVEN, June 9.—"Tamburlane the Great." Christopher Marlowe's drama, will be given in the outdoor theatre on the campus of Yale University by the Yale Dramatic Association. It has been abridged, having thirty-five scenes as originally written. N. S. Wooley prepared the text for the performance, reducing it to twelve scenes.

### PROCTOR RE-MODELING HOUSE

ALBANY, June 9.—Hermanus Bleecker Hall, which has for the past few seasons been controlled by the Shuberts, will be taken over by F. F. Proctor on July 1. Improvements on a large scale will be effected by Proctor, whose architect, John W. Merrow, is already here with plans as to what is to be done.

### "TOOT SWEET" BLOWS UP

"Toot Sweet," Will Morrissey's Overseas Revue, billed to close at the Nora Bayes Theatre on Saturday night, beat its schedule by two full performances and shut up shop without notice just prior to the time for starting the Saturday matinee.

Business had been bad with the show, particularly since the hot spell set in, and there were a number of salary arrears. On Friday night one or two of the actors objected to going on until some money was forthcoming, and an attempt was made to get it at the box office. The attempt was at first unsuccessful, as, according to the booking arrangement, a certain sum went to the theatre before the company participated. This sum, according to one of the players, was \$900 short and, for a time, it looked as though there would be no Friday night performance. One of the Shuberts, however, was reached on the phone, and he consented that half of the amount of the night's receipts be turned over to the company manager. This totaled a little over \$100, and by consent of the actors who had made the original demand was turned over to the chorus and the show went on.

With the knowledge of the amount due the theatre, and the fact that Saturday was the closing night, the chances of cleaning up the salary arrears seemed rather dubious, and one of the actors who had been insistent in his demands for money did not appear at the theatre for the Saturday matinee. The performance was called off.

"Toot Sweet," first produced under the title of "The Overseas Revue" shortly after Elizabeth Rice and Will Morrissey returned from entertaining the soldiers in France, has had a career beset by legal suits and attachments. It first opened in the East and played a number of cities on the way west to Chicago, where it ran for a number of weeks. With a change in name it was brought to New York, where it was first seen at the Princess.

A condensed version is to be seen in vaudeville within the next week. Elizabeth Brice is to be featured in the piece and will be supported by William Morrissey, Lon Haskell and a portion of the chorus which played in the production.

The first act of the production is particularly good for vaudeville and this, together with a portion of the second act, will form the two-act version. Part of the show was used as an act at the recent N. V. A. benefit and was well received. Other members of the cast have also organized an act.

### WANT TO SEPARATE TWINS

BALTIMORE, June 9. — Washington's Philippine Twins, which have been exhibiting side shows, have been carefully examined by surgeons of the Johns Hopkins Hospital here, with the idea of performing an operation that would separate them. The twins, eight years of age, have been a big attraction in side shows for over a year. Several surgeons have examined them, but no one has been able to get them to agree to be operated upon.

Surgeons and physicians of the Hopkins staff discussed the twins from a medical viewpoint, and all agreed that it would be necessary for an observation period of several weeks before an operation could be attempted.

Many complex subjects regarding the two bodies would necessarily have to be determined before the supreme effort at separation would be attempted. These subjects would include nearly all the individual functions of the human body and the surgeons would be obliged to consider each function in detail. It is understood that a diagnosis of each function would have to be established in order that the individual body would not be deprived of a necessary function resulting from the separation.

Specialists in circulation, muscular action, genito-urinary and other vital functions of the human body saw the twins.

It was learned that an X-ray photograph showed no bony "bridge" or other structure between the frames of the bodies. In their present condition the twins have an earning capacity and as long as they are healthy it is not likely that an operation will be performed to separate them.

### DATES AHEAD

Spanish Opera Company—opens at Cort Theatre, June 16.  
"Seven Miles to Arden"—Oliver Morosco—opens Little Theatre, October 1.  
"Greenwich Village Follies"—opens Greenwich Theatre, June 12.  
Society of American Singers—William Wade Hinshaw—opens Park Theatre, October 13.  
"Lady Tony"—A. H. Woods—opens Stamford, August 29.  
"Breakfast in Bed"—A. H. Woods—opens Stamford, August 15.  
"Not Tonight, Josephine"—A. H. Woods—opens Atlantic City, Aug. 4.  
"Little Love Birds"—A. H. Woods—opens Atlantic City, August 25.  
"The Illusionist"—A. H. Woods—opens Washington, September 7.  
"The Unknown Woman"—A. H. Woods—opens Washington, October 6.  
"A Lonely Romeo"—Lew Fields—Shubert Theatre, June 10.  
Burlesque Club Meeting—June 10.  
Burlesque Club Outing—June 29.  
Sothorn and Marlowe open in "Twelfth Night"—44th St. Theatre, October 5.  
"Follies"—New Amsterdam, New York, June 16.  
"Honeymoon Town"—Boyle Woolfolk—Chicago, June 16.  
"The Love Boat"—Henry W. Savage—Boston, Aug. 2.  
Nell O'Brien's Minstrels—Poughkeepsie, Aug. 11.  
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., Aug. 12.  
Chicago Opera Company—Chicago, Nov. 13.

### FROLIC LOSES GIRLS

Flo Ziegfeld's Quaker-like equanimity must have been disturbed last week, for he caused to be sent out the following announcement anent Bee Palmer, who has been shaking a "mean shoulder" a-top the New Amsterdam Theatre these many months past:

"Miss Bee Palmer has been discharged from F. Ziegfeld, Jr.'s, 'Nine O'Clock Revue' and 'Midnight Frolic' companies appearing on the New Amsterdam Roof."

However, the announcement failed to reveal the reason for the "discharge," and also failed to tell that Evan Burrows Fontaine had walked out of the current "Follies," and that Marie Lasher, who lives with Bee Palmer on West Seventy-second street, and is one of the principal show girls a-top the New Amsterdam, also walked out, or was "discharged," however the case may be. Bee Palmer will probably accept an offer made her by the Shuberts to appear in the next Winter Garden show, the salary mentioned in the offer being \$350 weekly. A desire to appear in vaudeville for a short time has caused the erstwhile Ziegfeldian shimmyeuse to defer her "yes" to the Shuberts.

Evan Burrows Fontaine prefers to confine her terpsichorean activities to the roof shows, and, last but not least, Marie Lasher, who says she had an argument with Ziegfeld because she stayed away from the roof several days to nurse Bee Palmer while the latter was ill at home, will accept an offer to appear in "She's a Good Fellow" at the Globe Theatre, after she takes a few weeks' rest.

### TO MUSICALIZE THREE PLAYS

Sanger and Jordan, the play brokers, closed contracts last week with Cohan and Harris, F. Ray Comstock and Comstock and Gest, by which the latter will, respectively, have musicalized and present "Going Some," "The Dictator" and "Brewster's Millions."

"Going Some" was written by Rex Beach and the late Paul Armstrong. George M. Cohan will adapt the play for musical purposes, and Irving Berlin has been engaged to write the score. "The Dictator" was written by the late Richard Harding Davis, and F. Ray Comstock has engaged Guy Bolton to adapt it. The composer has not, as yet, been engaged, but he will most likely be Louis Hirsch.

"Brewster's Millions" was written by George Barr McCutcheon, and was one of the successful plays produced by the late Frederick Thompson, who died last Friday morning. Comstock and Gest plan to present Harry Fox in the musicalized version of this play, the score for which will be written by Irving Berlin.

### OPENING WITH MARSHALL STOCK

WASHINGTON, D. C., June 6.—Beatrice Moreland has joined the Marshall Stock at the Garrick Theatre to play characters, and opens next Monday in "Nothing But the Truth."



## ARMISTICE HASN'T HELPED CIRCUSES AND MENAGERIES

**No Importations to This Country Since 1914—Prices Have Jumped from 400 to 800 Per Cent—Hagenbeck, Former Source of Supply, in Berlin, Wiped Out by War**

Not an animal adaptable for circus, menagerie or zoological gardens, has been imported into the United States since 1914, nor is there any possibility of any quantity of them being brought here for a considerable period is the statement of "Doc" Potter, the noted animal trainer, who is in charge of the Dillingham menagerie at the Hippodrome.

Potter declares that there is a great demand for animals of any sort whether they may be "green" or of the trained variety. He declared that the marketable price, providing they could be obtained, would be about 200 to 500 per cent more than it was in 1914 and in the category of species these figures would apply to are parrots, canary birds, monkeys, camels, elephants, lions and tigers. A monkey which before the war could be obtained for \$4 is now salable at from \$30 to \$35. Canary birds which were worth less than a dollar are now worth \$5 to \$8; parrots are worth treble their former price of \$1.50 each; camels which were worth \$200 to \$500 would now be a bargain at prices ranging from \$800 to \$1,200; elephants which were on the market at prices of from \$400 to \$800 will easily bring \$2,000 to \$5,000.

He narrates an incident of having bought 18 elephants for Luna Park a number of years ago, the aggregate cost of which was \$9,000. These same animals, "Doc" claims, would be worth about \$75,000 on the open market.

There are a number of animal dealers in the city who have not had anything to sell since 1914 with the exception of a few monkeys, which were brought in by tramp steamers at various times, and these dealers are eager to obtain some of the various species of animals adaptable to circus and other allied enterprises, but it appears that since the armistice no one has been enterprising enough to bring any of these animals to this country. It seems that the whole animal industry has devolved about Hagenbeck, the German animal man, and no one else has been resourceful enough to try and placate him since the beginning of the war.

Potter says there is no embargo on the animals, but that the shippers did not care to send them over on account of the fact that they used a great quantity of food in transit and as this product was scarce and expensive as well, the animals were destroyed for the value of their carcasses. This was especially done in the cases of the lions and tigers which were destroyed for the value of their pelts.

He says the Hagenbeck collection in Berlin, which was valued at about \$10,000,000 before the war, has been depleted to almost a nominal valuation, as most of the animals were killed so that they would not use any quantity of foodstuff.

In conclusion Potter stated that anyone who would be in a position to bring these animals to this country would find an eager market for them as well as a big compensation.

### PARIS THEATRE RAISES RATES

PARIS, June 9.—An increase in prices has been put into force by the Comedie Francaise, the leading theatre of France. The increase is 20 cents on the more expensive seats and half that sum on cheaper ones. In spite of the raise, the prices at that house are lower than those in vogue at other leading French theatres.

The price in American money for seats will now be \$2.40 for the orchestra.

The rate at the new music hall under direction of a London producer is \$4, including the poor tax. Where Gaby Deslys is playing 2 per cent. more is charged, including the poor tax.

### WELLER CHANGES HANDS

ZANESVILLE, O., June 1.—S. A. Weller, owner of the Weller Theatre, has leased that playhouse for a number of years to Joseph M. Weist and Son, of Punxsutawney, Pa. The house will be redecorated during the summer and new electrical equipment installed. The new management will continue the same policy as before, opening September 7 with "Going Up" as the attraction.

### SUES OVER SCENERY

Evans Burrows Fontaine, the dancer, last week brought an action against Joe Shea and Anna Held, Jr., for \$1,000 which, she alleges, is due her for scenery which she sold to the latter some time ago for a show called "Come On." Through Harry Saks Hechheimer, Miss Held and Shea deny that they owe the money.

### TO ADMINISTER JONES ESTATE

Mrs. Catherine Jones, widow of Meyer Jones, the vaudeville agent who died on June 3, filed letters of administration in the office of Surrogate Cohalan on Monday afternoon. Jones died intestate, and is said to have left about \$5,000, which will go to the widow and her two children.

### TINT RE-SIGNS WITH VOGELS

Al Tint, who has been with Vogel's Minstrels for the last three seasons, has signed with John W. Vogel for another year.

### WANT GUILD PLAY

That several Broadway managers and producers had made offers for the road rights to "John Ferguson," the four-act drama of Irish life by St. John Ervine, became known last week, following rumors that the play, which was presented by the Theatre Guild at the Garrick Theatre, where it is now running, and where it has become one of the season's dramatic sensations, would close for the summer next week or the week after.

"John Ferguson" is the second play presented at the Garrick by the Theatre Guild, recently incorporated with a nominal capitalization of \$500 for the purpose of founding a permanent repertoire theatre. That the efforts of the Guild have been rewarded is evidenced by the fact that "Bonds of Interest," the first play presented at the Garrick eight weeks ago and the present one, which opened four weeks ago, have played to a total of almost \$50,000, a comparatively large and profitable amount when it is considered that the Garrick has but 600 seats, and that its weekly gross capacity is in the neighborhood of \$9,000.

Even if the Guild, as rumored, closes its season within the next two weeks, it will reopen early in September with a new play.

The personnel of the Theatre Guild's board of managers is as follows: Rollo Peters, director; Phillip Moeller, Helen Freeman, Justus Sheffield, Lawrence Langner, Lee Simonson, Helen Westley. Several among these were formerly connected with the Washington Square Players.

### SEVEN SHOWS CLOSE

The heat wave hit the box office average last week, with the result that the following shows were withdrawn on Saturday night: "Tea for Three," Maxine Elliott Theatre; "Three Faces East," Longacre Theatre; "Dear Brutus," Empire Theatre; "Good Morning, Judge," Shubert Theatre; "Hamlet," at the Thirty-ninth Street, and "Some Time," at the Casino. "Pretty Soft" was withdrawn at the Morosco on Wednesday night. "The Jest" will close at the Plymouth on June 21.

### "ON THE HIRING LINE" IS GOOD

WASHINGTON, D. C., June 6.—"On the Hiring Line," the first of five plays that George C. Tyler will present in this city, at the rate of one a week, was produced last Sunday night at the National Theatre and pronounced a success. It is a three-act comedy by Harvey O'Higgins and Harriet Ford and is one of the best comedies seen here this season. The work is filled with bright, witty lines and funny situations and is played by an excellent company, the members of which make the most of their many opportunities. It is remarkable if for no other reason than that the several characters are so evenly drawn and that each required a skilled player to properly portray it.

The story deals with the servant problem. Sherman Fessenden, his wife and daughter, Dorothy, go to the country to live. Of course, it is all because Fessenden fancies the rural life. Mrs. Fessenden, who was formerly on the stage, would rather spend her evenings listening to cabaret music than be regaled by the chirping of crickets or the croaking of frogs. Naturally, she is bored and, to force her husband to return to the city she treats her servants so shamefully that one after another leaves until, finally, no one will work for her. Fessenden, after a vain endeavor to get servants, undertakes to do the scrubbing and cleaning himself. Tiring of this he engages Mr. and Mrs. Ritchie, detectives, who come to his house disguised as servants. He engages them on the pretense that all is not right in his domestic affairs and he wants to find out what it is.

Things go on smoothly for some time. The detectives are doing the house work and the servant question seems to have been solved when Ritchie and his wife upset matters.

Ronnie Oliver, an actor, is a guest of the house. He borrows a love letter from Mrs. Fessenden to use its "mushy" contents for a vaudeville skit he is preparing. Ritchie gets hold of the letter and turns it over to Fessenden, who orders Oliver from the house and one almost sees the divorce court in the offing.

However, Mrs. Fessenden is able to explain matters to the satisfaction of her husband and all ends happily. To add to Fessenden's contentment Ritchie and his wife give up "detecting" and remain respectively as butler and cook with the Fessendens.

Emily Stevens did excellent work as the actress wife. George Howell was equally good as Fessenden. Helen Hayes, Alfred Lunt, Sidney Toler, Josephine Hall and Fania Marineff, all did well.

### NUDE DANCER CONVICTED

NEWARK, June 7.—Marie Caveline, a dancer living at the Hotel Grenoble, New York City, was found guilty by a jury in the Court of Quarter Sessions here of having danced in the nude at a smoker held in Turnbull Auditorium.

Miss Caveline, who gave her age as twenty-four, was arrested through a ruse adopted by the police following a complaint against her for the dance she was convicted of enacting. An advertisement was printed offering her \$100 for another such dance. She answered the advertisement and fell into the clutches of the police. Sentence was reserved until next week.

### FRANKIE LEE LEFT \$15,056

The estate of Frankie Lee, who died in December, 1917, according to an inventory of her property filed last week in the Surrogate's Court, totals \$15,056. The gross estate amounted to \$15,504. Due to the fact that she left no will her son, aged twenty years, Walter Gilbert League, inherits the estate. Winifred Halbach, with whom he lives, is the administratrix.

### PLAN WORLD EXPOSITION

WASHINGTON, June 9.—A world's exposition to be held in or near this city has been proposed in a bill which Senator Spencer of Missouri introduced into the upper house last week. The bill provides for an advisory board of governors of the various states. The exposition would be to promote mining, commercial, agricultural, industries, arts and sciences.

### ARTHUR P. HAMMERSTEIN MARRIES

With the ~~way~~ paved by Thomas Gillen, real estate creator, of the Fitzgerald Building, Arthur Hammerstein, the musical comedy impresario, made his third hop-off into the seas of matrimony Monday and accomplished a safe landing with Claire Nagle as Mrs. Hammerstein.

Pilot Gillen, acting as best man, bridesmaid and any other matrimonial personage that happened to be necessary, NC-4'd himself into the sanctum of Mayor F. P. Hague, of Jersey City, on Monday morning and laid out the itinerary of the Hammerstein New York-New Jersey matrimonial flight. The Mayor at first balked on performing the honors, but after Gillen informed him it was necessary for him to do his share, as the compass was pointed Jersey City way and could not be brought to bear in any other direction, consented. He prepared himself to receive the notable couple and, at the same time perform his first marriage ceremony. With the preliminaries all arranged, Gillen "wig-wagged" to Hammerstein at his "cache," and Arthur and his bride were soon upon the scene. A few minutes later all was over, and Mr. and Mrs. Hammerstein were again on their way to the summer home which Pilot Gillen had procured for them on the Shrewsbury River. It is called River Rest, and the couple anticipate having a long rest before attempting their trip to New York, where hundreds of friends are awaiting to congratulate them upon their venture.

Mrs. Hammerstein was formerly a member of the "Tumble In" show which Hammerstein produced this season. Prior to this marriage Hammerstein had two previous ventures, the first with Jean Allison and the second with Mrs. Grace Weir Hoagland. He has had a particularly successful season, having had for several months past had three successes, "Sometime," "Somebody's Sweetheart" and "Tumble In," all on Broadway at the same time. The earlier weeks did not look so promising, but, of a sudden, his luck was changed, after which all was clear sailing.

### LABOR DON'T FAVOR ACTORS

ATLANTIC CITY, June 10.—An effort will be made to have the American Federation of Labor renounce all affiliations with actors and actor bodies before the close of its session in this city. This report was strongly discussed by delegates to the convention today and they say that it will be threshed out on the ground that the A. F. of L. should only interest itself in organizations which have a standard scale of wages.

As soon as the matter of new business is brought up it is anticipated that Harry Mountford and a number of his associates will make a fight to retain the charter of the White Rats Actors' Union. Despite the fact that the membership of the organization is quite small they are said to be willing to pay whatever assessments that may be called for and the minimum per capita tax as well. To combat them, it is understood that efforts will be made to show that they are not the actors' organization, but that the Actors' Equity Association is the representative of the performer and that they should be entitled to the theatrical charter. There are several delegates and lobbyists about to help the cause of the A. E. A.

When the matter reaches this stage, it is said that an endeavor will be made to renounce all affiliations of the actor and have the Rat charter revoked and none issued in its stead. It is contended that the actor's salary cannot be gauged as that of the mechanic, therefore a minimum wage cannot be established and, for that reason, persons of that vocation should not be entitled to the benefits of affiliation with organized labor which, in every other field, has standardized wages with a minimum for each branch of work.

### MITZI HAJOS BUYS HOUSE

The Burling Place, at Gedney Farms, White Plains, has been purchased by Mitzi Hajos, through Charles Griffith and Eugene Moses and Company. The musical comedy favorite will move into the place, which includes a house and garage, early in July.



## CHICAGO MINISTER SAYS STAGE REEKS WITH FILTH

**Tells National Workers at Atlantic City That the Modern Theatre Poisons the Minds of Our Youth and Houses Sensual Exhibits That Would Make the Devil Blush.**

Atlantic City, June 5.—Claiming that seductive motion picture shows are poisoning the morals of our youth and that the modern stage is set for hell, the Rev. William Burgess, of Chicago director of the Illinois Vigilance Association, speaking on "The Moral Decay of the Modern Stage," before the National Workers' Conference, thrilled his audience, causing them to gasp at his brusque remarks in his attack on the stage and motion picture. There were several thousand delegates at the conference, which was held at the Auditorium, and a good many of them were women.

"Our cities are suffering from panics of crime and vice," he said. "No wonder! We have sown the seed; this is the harvest. Legislation controls our public schools and determines the matter and methods of education, while seductive moving picture shows are poisoning the morals of our youth."

"The modern stage is set for Hell. With a few worthy and notable exceptions of legitimate drama, the stage now reeks with filth and sensual exhibits which might make devils blush. Art, music, beauty, dress, gross and grotesque ugliness are all woven into scandalous revels of diabolic movements—libels on the very name of dance or ballet."

"Only a few years ago the Parisian cancan was tabooed, and the so-called burlesque was the resort only of men whose baser desires found response there, and a few women whose character was only too well understood."

"But now no hug-step or wriggling monstrosity is too vile for the stage of so-called burlesque and vaudeville. They parade on the stage, down the aisles or on raised platforms of auditoriums, over the heads of men in their seats. The chief attractions, not only of this class of shows but of many of the more expensive priced theatres are not the sprinkling of really clever and worthy acts one finds on the programme, but displays of fleshy debauch of semi-nudeness, more repulsively lewd than the naked human form can be, and these are employed chiefly as setting for sensual song, filthy story, dialogue or ac-

tion, which it is a libel to call 'comedy.'

"Evidences taken from private interviews and secret investigation show that for foulness of suggestion, for evidence of downright vice, for intimate relation with forms of sex perversion, for participation in unspeakable vices of stage managers and employees, for chorus girl slavery (despicable and cruel as anything in the records of white slavery itself) nothing can exceed this testimony. If published as evidence, for courts of justice, like the reports of vice commissions, much of it must appear in cipher."

"We have recently been passing through a series of conflicts against various forms of commercialism which seem to be imperiling the interests, if not the existence, of the Nation."

"Perhaps no single agency needs directing with more care and concern for the welfare of the people than their amusements. It is an agency which reaches all classes—young and old—in their most responsive and susceptible hours. Nor is there any interest which can be directed for good or evil with greater facility."

"Never in our history has recreation been of so great importance as now, when the masses are emancipated from their work a third of the time."

"If the Nation permits this vast agency to be controlled by commercialism it may prove the most destructive force of moral character, domestic peace and national life."

"Recent investigations made in Chicago furnish us with information of the extreme decadence of theatrical amusements generally, while some of them are unspeakably vicious and evil."

"To save the Nation, the theatre must be purged of this diabolic show of the flesh and the devil which is demoralizing men, women and children by millions more rapidly and more effectively than all the forces can educate them for healthful and honorable citizenship."

Mr. Burgess made it clear that he is a believer in the stage and its "legitimate function and purpose." He is the author of "The Bible in Shakespeare."

### ANDERSON DIDN'T APPEAR

G. M. Anderson, "Broncho Billy," was paged in Special Term of the City Court last Friday, but failed to respond to his name, and, as a result, his default was noted on the order requiring him to appear for examination in supplementary proceedings, started by William Henry Holmes, who obtained a judgment for \$229.42 against the motion picture star-producing manager last March.

The action against Anderson was on an assigned claim, and was brought in the Third District Municipal Court to recover for merchandise it is alleged he purchased from Stevens department store in Chicago. The merchandise purchased, it is alleged, consisted of cold cream, toilet waters, parasols, gloves, suits and other wearing apparel, all of which, it is claimed, was billed to Mrs. G. M. Anderson.

The Chicago department store people assigned their claim to William Henry Holmes of California, and the latter, through his New York attorney, Meyer Boskey, began an action against Anderson in the Third District Municipal Court.

### GETS 10 DAYS FOR FILTHY FILM

Samuel Efrus, a director, was given three days in the workhouse last week, in addition to seven which he had already spent there, by Justices Moss, Edwards and McCloskey in the Court of Special Sessions. John J. Sumner testified he had purchased from Efrus a picture which was filthy in nature and subject. Sumner paid \$25 for the film and then caused the arrest.

### STOP CONEY ISLAND EXHIBIT

Dr. Walter K. Wilkins, now in the Minola Long Island Jail awaiting trial on the charge of having murdered his wife on Feb. 27 last, obtained an injunction through his attorney last week, to stop the Eden Musee, at Coney Island, from exhibiting a wax figure tabloid which they called, "The Wilkins Tragedy."

This group is supposed to represent the dead body of Mrs. Wilkins, covered with blood, and bending over her is a wax figure supposed to represent Dr. Wilkins. The exhibit is declared to have injured Dr. Wilkins' name and reputation, and may do damage to his case, by giving rise to the belief that he is the guilty man.

Justice Aspinall issued a temporary injunction to R. W. Seaton, one of Dr. Wilkins' lawyers, and also an order to Samuel Gompertz, Inc., to show why the injunction should not be continued until the trial. Gompertz is exhibiting the figures.

### OPERA COMPANY REHEARSING

The Murray-Lane Opera Company, rehearsing at Bryant Hall, will open on June 21 at Niagara Falls, thereafter playing in New York State and New England. The company features "Pinafore," and includes J. K. Murray, Clara Lane, George Shields, Howard Pascale, Joe Delpuenti, Genevieve Stuart and Mildred Shaw.

### WILLIAMS ACQUIRES PLAY

"The Far Horizon," by Eugene O'Neill, will be produced by John Williams. It is a three-act piece and O'Neill's first play of length.

### "MADE OF MONEY" NEEDS FIXING

WASHINGTON, D. C., June 9.—Although Lynn Fontanne and Alfred Lunt scored personal successes in the Richard Washburn Child-Porter Emerson Brown comedy, "Made of Money," which had its premiere here tonight as the second production of George C. Tyler's local summer season, it is doubtful if the play will be able to overcome the handicap imposed by the tedious last act. As it stands, the act will probably have to be re-written, which may bring about the desired effect, as the other four scenes of the play are brilliant enough to suggest a close comparison with "The Tailor-Made Man."

Brown and Child have chosen for their theme the question of what is success. A power in the financial world, for a whim, bets \$100,000 that he can make a success out of anybody—anybody.

The first person seized upon by chance is a nobody's girl. For dramatic and heart-interest reasons she proves to have a mind of her own and, further, she makes the giant fall in love with her.

Two factors which enable her to decide his bet on the basis of not whether she is a success in the eyes of the world, but whether that success has made her a better woman. She decides that it has, because she makes him, the cold, hard, implacable financier, admit that he did something because it was for her and not for himself.

The thesis, if not the play, is shot full of holes at this point, because she attains the climax not only by making him love her, which lifts the idea out of the general average class of humans, but his very kindness to her is selfishly inspired because he loves her.

Lynn Fontanne's performance was splendid, and was based equally on personality and on dramatic ability.

Alfred Lunt as the financier, scored heavily with a characterization of delicate, finished brutality.

Sidney Toler, in a character role, and George Howell also gave good accounts of themselves.

### NEW MACK PLAY SCORES HIT

BOSTON, June 9.—It is many years since the theatregoers of this city have been presented a more absorbing drama than "The Voice in the Dark," the A. H. Woods offering, which opened tonight at the Park Square Theatre.

The play is written by Ralph E. Dyar and Willard Mack, and that it is a genuinely big attraction is indicated by the fact that it requires nine scenes in which to unfold the startling story. The two "big" situations are tense in the extreme.

The opening was a genuine success, and it is evident that this city is ripe for a production of this kind. It is a murder mystery, the culprit being exposed through the testimony of a deaf woman, who explains what she saw, and by a blind man who tells what he heard, one night at a railway station where the crime took place.

The various members of the company deserve high commendation for the manner in which they gave the performance. Nowhere was there a false note.

Elaborate language would be fully justified in describing the work of Willard Mack, who as Harlan Day, played the leading male role.

Frank Monroe, famous for his success in detective roles, never was better than tonight as Lloyd and John Sharkey, the other detective, worked with him in perfect harmony.

Blanche Wyndham, as Blanche Warren, was one of the conspicuously "strong spots," and William B. Mack, Florine Arnold, and Arline Hackett are deserving of special mention for their splendid work.

### "OLD LADY 31" CLOSING

Lee Kugel last week closed "Old Lady 31" in Cleveland, but will re-open it again when the new season starts. Effie Elser played the part created by Emma Dunn.

### DR. MUCK TO BE DEPORTED

BOSTON, June 8.—Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, will be deported from Charleston, S. C., as an alien enemy.

### "TIGER ROSE" CLOSES LONG RUN

David Belasco's production of "Tiger Rose," with Lenore Ulric, closed last Saturday night, June 7, at the Broad Street Theatre in Philadelphia.

"Tiger Rose" opened at the Lyceum Theatre in 1917 and in September of 1918 was moved from there to the Manhattan Opera House, where it played for four weeks at popular prices to an average business of \$15,000 to \$16,000 a week. The play was then taken to Philadelphia, and owing to the influenza epidemic was compelled to close there in its first week. It was immediately brought back to the Manhattan Opera House and played there for three and one-half weeks.

After a week at the Bronx Opera House the company went on tour to Boston, Baltimore, Washington, Chicago and other cities and in the spring played the subway circuit, making forty continuous weeks since September 1, 1918. Miss Ulric and the rest of the company will now have their first vacation since the opening of the play at the Lyceum on October 3, 1917.

### MOSS STOPS "WHO DID IT"

Herman H. Moss, who has a lease to show a film entitled "The Spreading Evil" at the Harris Theatre, invoked the aid of the courts last Monday to stop the production of a play called "Who Did It?" at that house. The matter will now have to be thrashed out in the courts.

Moss obtained a lease from the Henry B. Harris estate to show the picture in the house, and was in possession when the scenery of the show, which is backed by M. W. Lane, a Brooklyn Theatre man, and was written by Stephen Gardner Champ- lin, was brought to the house. An injunction was then flashed and, later, the first night audience was turned away.

"Who Did It?" has had a rough career, it having first been placed in rehearsal under the management of Lyle D. Andrews and Walter Lawrence. One by one, however, they withdrew, leaving Lane in full possession of the rights of the piece after it had been scheduled to go into the Belmont Theatre, but was forced to postpone the opening.

### WHITE STRENGTHENING SHOW

Although the "Scandals of 1919" did around \$14,000 last week, an attempt to strengthen the show is being made, and the management is on the lookout for a comedian to give the laugh portion an uplift.

Billy Van, who closed recently with "The Rainbow Girl," was approached, but, owing to the fact that he had just finished an engagement which lasted over seventy weeks, felt that a rest was most needed. Another well-known comedian is being considered for the piece, and will probably join the cast before the week is out.

The piece opened to \$3,000, and has been well supported at the following performances. With the new additions, it is expected to run into a top-notch summer attraction. Al Strassman to handle publicity and Clarence Jacobson as manager have been taken from the Fulton Theatre.

### RAMBEAU HAS NEW PLAY

A. H. Woods has acquired the stage rights to "The Unknown Woman," in which he will star Marjorie Rambeau next season when she returns from the coast, where she is now playing a stock engagement. Marjorie Blaine and Stanley Lewis are the authors of the play.

Woods originally intended to present Miss Rambeau in "A Pearl of Great Price" next season, but changed his mind. He will produce that piece but with a different lead.

### "OFFICERS' MESS" OPENS AUG. 14

"Officers' Mess," the big English musical show to be produced in this country by Charles Maddock, has been booked to open at the Vanderbilt Theatre on Aug. 14. "The Little Journey," now at that house, is expected to remain there until that time.

### GOETT GOES TO PARK

George Goett last week closed his books in the office of Leffler and Bratton, and went to Worcester, Mass., to manage the Lincoln Park there until the new season opens.



# WON'T REPEAL THEATRE TAX 'TIL PROHIBITION'S SETTLED

**Washington Statesmen Will Not Discuss Any Tax Matters Until  
Final Disposition of Dry Question—Theatre Managers  
Appeal for Lifting of Tax on Public.**

Advices received here from Washington early this week indicated that no action will hardly be taken regarding the repeal of the theatre tax law until the prohibition amendment is finally acted upon one way or another. This was learned when Ligon Johnson, general counsel for the United Managers Protective Assn., started a campaign for the repeal of the act by making public a letter written by Marc Klaw, president of the managers' association, to Congressman J. W. Fordney, chairman of the Ways and Means Committee in the present House of Representatives.

From present indications the legislators in Washington do not wish to discuss the repeal of any tax law on account of the liquor situation. They say that such large revenues were secured through the liquor business that something will have to be found to take its place. Many millions were brought into the coffers of the government through the tax on liquor production and were increased during the war by the doubling of the tax imposed on the products. Therefore, should the prohibition amendment be put into effect, the government will have to look to many other sources for the supplanting of the liquor business as a revenue producing industry. And until this time, several prominent Congressmen have declared they would not entertain any proposition whatever to have taxation reduced or eliminated on various enterprises and industries.

In the letter which Klaw sent to Congressman Fordney he states that his organization represents the legitimate thea-

tres and producing managers of the United States and, on their behalf, urges the repeal of the admission tax.

He calls attention to the fact that this tax is on the public and not the theatres and the theatres are only concerned by reason of the loss of patronage which this tax occasions. He says the theatres have suffered greatly throughout the war as a result of taxation and other expenses, but they have been unable to increase their scale of prices in accordance with the increased expenditures, or pass on any of these costs and expenses to the public.

Therefore, the theatre is not now appealing for a repeal of its direct taxes, such as the federal tax based on seating capacity or indirect taxes, in the way of taxes on the traveling company on the road, but asks that the tax on its patrons be repealed. For if it is not repealed they fear that the attendance will be discouraged and lessened through the prevalence of this tax at the present time.

The latter states that the appeal to Congress is being made on behalf of the various legitimate, vaudeville and motion picture theatres throughout the United States, the Vaudeville Managers' Association, the Exhibitors' League and organized labor connected with the amusement enterprises.

Mr. Klaw states that Chairman Fordney and Congressman J. Hampton Moore, as well as several other members of the House, have already expressed themselves as favorable to the repeal of the admission tax and, therefore, the managers feel that they are justified in making a vigorous campaign for the repeal of the law.

## "TAKE IT FROM ME" MOVES

"Take It From Me" opened at the Central last Monday night, replacing "Somebody's Sweetheart," which was transferred to the Casino after the Saturday night performance.

## TO PRODUCE "CIVILIAN CLOTHES"

"Civilian Clothes," is a new comedy by Thompson Buchanan, and will be produced by Oliver Morosco, who made arrangements to that effect last week. It will probably be seen on Broadway in October.

## COLUMBIA PAYS DIVIDEND

(Continued from page 3)

The Columbia Building and Theatre Company of New York has Sam A. Scribner, president; J. Herbert Mack, vice-president; Rud Hynicka, secretary and treasurer. Board of directors include Sam A. Scribner, J. Herbert Mack, Rud Hynicka, John G. Jermon and Leon Lasky.

Washington Theatre Company: Sam A. Scribner, president; J. Herbert Mack, vice-president; Jules Hurtig, secretary, and Rud Hynicka, treasurer. On the board of directors are Sam A. Scribner, J. Herbert Mack, Rud Hynicka, John G. Jermon, Peter J. Carey, Charles H. Waldron and Jules Hurtig.

The Toronto Theatre Company has Sam A. Scribner, president; J. Herbert Mack, vice-president; Gus Hill, secretary, and Rud Hynicka, treasurer. On the board of directors are Sam A. Scribner, Rud Hynicka, J. Herbert Mack, John E. Jermon and Gus Hill.

The Empire Theatre Company of Baltimore has Sam A. Scribner, president, George W. Rife vice-president, J. Herbert Mack secretary, and Rud Hynicka treasurer. The board of directors are Sam A. Scribner, J. Herbert Mack, George F. Rife, Rud Hynicka and Lee I. Hecht.

## WIND UP MOLINEAUX ESTATE

The final accounting of the estate left by Roland B. Molineaux, author of "The Inner Man," who died in 1917, was made last week in the Kings County Surrogate's court, by Margaret C. Molineaux, his widow and administratrix. The estate amounts to \$5,620. Surrogate Wingate approved the accounting and discharged her from the trusteeship.

## SHANNON SIGNS MAE MURRAY

Mae Murray has signed with Sam Shannon to appear in a play which Edgar Allan Wolf has written and which will be produced in this city next September. The play also has music and is the first of a series of musical plays which he will present next season as an independent producer.

## WHITE LEFT "ABOUT \$2,400"

"About \$2,400" is the amount of the estate left by Howard J. White when he died last January of pneumonia. His will leaves all of it, personal property, to his widow, known professionally as Evelyn Scotney. The will was filed and admitted to probate in the Surrogate's Court last week.

## MOROSCO SETS OPENING

"Seven Miles to Arden," with Anna Nichols, will be presented by Oliver Morosco at the Little Theatre, now in process of being reconstructed and remodelled, when that house reopens on October 1. The play is a dramatization of a novel by Ruth Sawyer.

## PAYNE TO STAGE "ROMEO"

Iden Payne, general stage director of Charles Frohm's enterprises, will stage the revival of "Romeo and Juliet" to be presented early in the autumn. Gareth Hughes has been signed for the role of "Romeo."

## MAGICIANS HOLD DINNER

Over 200 magicians, amateur and professional, attended the dinner of the Society of American Magicians held at the Hotel McAlpin last Friday night. Following the feasting all displayed new tricks which they had discovered.

## CHINA TO SEE "EAST IS WEST"

J. Daniel Frawley has purchased the right to present "East is West" next season in China, Japan, India and other far Eastern countries which the Frawley company will tour.

## ARTHUR LAMB HAS NEW PIECE

"Love and Other Things" is the title of a new play which J. F. Lilley, a new producer, will present. It is the work of Arthur J. Lamb. Charles Previn has written the music.

## HEAD OF JANITOR'S UNION HELD

Cornelius P. Shea, known among labor leaders as "Con Pay Shea," has been apprehended in Chicago and is being held as a bank robber. He is now head of the Theatre Janitors' Union and was formerly president of the Teamsters' Union of this city. His automobile was found blown to pieces in a vacant lot and identified as the car used by bank robbers to help them on several recent holdups. He is being held here pending further investigation.

Shea disappeared after the automobile was blown to bits, but later gave himself up when the hunt became too hot to withstand. He laughed and took the arrest as a big joke, claiming he knew nothing about the car and much less about the recent bank robberies in which his automobile figured. He is being held at the Central Detail.

## GALLI CURCI WANTS \$15,000

Mme. Amelita Galli-Curci, operatic star, last week made a demand on her husband, Luigi C. Curci, whom she had sued for divorce, asking \$15,000 for her support during the pendency of her suit. She filed in the Chicago court an affidavit in which she alleges that Curci possesses \$25,000 in Italian securities which rightfully belong to her.

In June and in August 1918, the singer states, her husband surreptitiously obtained \$25,000 from her, which he turned into securities. Curci could easily earn sufficient money from his profession as an artist to support her comfortably, if he was so disposed, she stated. Denial is made also by Mme. Curci of charges brought by her husband of having intimate relations with Homer Samuels, her accompanist at her concert tours.

## JULIA MARLOWE BUYS HOME

Julia Marlowe has purchased the property at 21 Washington Square North, including a three and a half story dwelling. The land on which the house stands is owned by the Rhinelander estate. Mr. Kintzing Post is the former owner of the home, and the one from whom the actress secured it.

## THEATRE MEN OUT IN NOVEMBER

All theatrical men now members of the Illinois Reserve Militia will be mustered out of service in November following a two weeks' encampment at Camp Logan, Ill., where the regiment will be placed on the rifle range.

## HOPKINS HAS NEW RICE PLAY

Charles Hopkins has secured the rights to a new play by Elmer L. Rice, who wrote "On Trial." The play has not as yet been named.

No. _____	NEW YORK, <u>June 3<sup>rd</sup></u> 191 <u>9</u>
<b>THE MUTUAL BANK</b> 49-51 WEST 33 <sup>rd</sup> STREET	
PAY TO THE ORDER OF	<u>National Vaudeville Association Benefit Fund \$ 500.00</u>
<u>Five Hundred</u>	<u>DOLLARS</u>
<u>George M. Cohan</u>	

George M. Cohan, who volunteered to appear at the National Vaudeville Artists' Benefit at the Hippodrome recently, was unable to appear on account of a business engagement in Chicago. Finding that he could not leave Chicago in time to fill the engagement he sent the following telegram:

"E. F. Albee, Palace Theatre Bldg., N. Y.

"Regret that I will not be able to be with you tonight. Business of the utmost importance called me away. Please put me down for a gallery seat for five hundred dollars and then please sell it again. Best wishes to all. GEO. M. COHAN."



# VAUDEVILLE

## LIGHTS HOLD SEASON'S OPENING

### HAVE BEEFSTEAK AND SHOW

The Lights opened the season at their clubhouse in Freeport, last Saturday evening. The weather conditions marred the preliminary outdoor arrangements which called for a baseball game and other athletic events.

During the course of a beefsteak dinner and afterward, a monster vaudeville show was given by members under the direction of N. E. Manwaring. Among those who appeared were Eddie Miller, Geo McKay, Whiting and Burt, Jazbo, and a comedy sketch entitled, "The Knockers Club," presented by George McKay, Paul Morton and Tom Dugan. This trio had an opportunity to cut loose on their fellow members with their comedy bits and humorous stories, all of which devolved about some member of the club present. Following this, Morton and Moore started in at "Raggin'" the "Gang" and sure did pull a riot with their routine of stuff. Then Paul Morton again came to the fore in a dancing specialty with George McKay and Bert Kalmer. Agnes Lynn concluded the night's entertainment, with Harry Puck at the piano.

Directly after the show, dancing was in order and kept up until the small hours of the morning. Every prominent agent and performer within the confines of New York was present.

The baseball season of the Lights will be inaugurated next Saturday afternoon when their team will meet a team representing another theatrical organization.

### FRAME ACT FROM "TOOT SWEET"

Eddie Miller, who had one of the leading roles in "Toot Sweet," which closed without notice at the Nora Bayes Theatre Saturday, is going into vaudeville with a new act called "The Overseas Revue," in which May Boley is to be featured.

Besides Miss Boley and Miller there will be in the act the dancing team and the male quartet which also appeared in the "Toot Sweet" production. Cantwell and Walker will also be seen in the act, and as Cantwell also saw service abroad, the overseas atmosphere which is intended to predominate in the act will be retained. A well-known comedian who also was a member of one of the overseas units will be seen in the new act, and the male chorus will be made up of singers who have seen foreign service.

Tommy Gray is writing the piece. Harry Weber is arranging the bookings, and the act will open next week.

### PREPARING NEW ACTS

Mandel and Rose will shortly open a number of new acts. Among them are "The Rose Review," with James Anderson and King, formerly of the Helen Stanley Revue, on the Loew Circuit; Moore, Gaines and Moore, also for Loew; "The Peacemaker," by Emmet De Voy, with Arthur De Voy and Company; Clare and Delier, Rollison and King, the former of Kemp and Rollison; Lucy Monroe and Company in "Cranberries"; Boyle and Brannigan, and Billy Schoen, formerly of Baker, Sherman and Brannigan, and Billy Schoen and Walton.

### NEW ACT OPENS

"Summer Girls and Fall Guys" is the title of a new vaudeville offering produced by Marty Brooks at the Union Hill Theatre last Monday. The principals are Cliff Dixon and Will Barrows, assisted by six girls. The act is managed by Al Freeman.

### HAD ENGAGEMENT CANCELLED

Dare Devil Ward, who played an engagement at McVicker's, Chicago, last week, is filing charges with the National Vaudeville Artists, due to the fact that he had the Miller Theatre, Milwaukee, Wis., cancelled on him. The charges are against the Marcus Loew Western Circuit.

Ward alleges he has had the contract for months and that one week prior to playing the engagement, he was notified it was off.

### WARD AND USELESS TO SPLIT

CHICAGO, Ill., June 9.—Ward and Useless, playing for the Marcus Loew Circuit, will disband their act after this week. Dare Devil Ward will open in vaudeville with a new offering which he will present with his wife, formerly known in vaudeville as Ethel Dooley, of the team of Jed and Ethel Dooley. The marriage was a surprise to their many friends. The ceremony was performed last week.

### LEW LESLIE TO PRODUCE

The Lew Leslie Producing Corporation was organized last week for the purpose of producing vaudeville acts and sketches. Amos Paglia, formerly assistant to Edgar Allen, of the Fox Vaudeville department, is to head the production department of the new concern. The first offering will be a girl act entitled, "Search Me." There will be twenty people in the offering, which will have its premiere on the Fox circuit in July.

### SHEA TO FURNISH CONCERTS

Joe Shea has arranged to provide the Sunday concerts at the Star and Gayety theatres, Brooklyn, next season, commencing Aug. 31st. During the week, these houses play American Burlesque Circuit attractions. Ten vaudeville acts will constitute the Sunday shows. For a number of years the bills at these houses were furnished by C. W. Morgenstern.

### THOR HAS NEW ACT

"All for a Girl" is the title of a new girl act which the Thor office is putting out. Jack McClellan staged the offering. Four principals and a chorus of six make up the cast of the act, which features Charles Lane. The turn opens out of town next Monday.

### SAILING TO FIND ACTS

Charles Felecky, producing manager of the Orpheum Circuit, sails for England tomorrow to look for new vaudeville acts. Charles E. Bray, who also represents the Orpheum Circuit, will make a like search in the Far East.

### SANTUCCI CLOSES TOUR

CHICAGO, Ill., June 9.—H. Santucci has closed a tour of the Pantages Circuit and is now resting in Chicago. He was unable to accept a contract with the Harry Lauder show, due to the fact that he was contracted with the Pantages Circuit and was unable to break the agreement.

### JOIN BLACK DEVIL JAZZ BAND

The Four Harmony Kings, well-known vaudeville quartet, and Housley, Nikels and Bear, also a vaudeville act, have joined the Black Devil Jazz Band, headed by Lieutenant Tim Brymn, are playing at Brighton Beach.

### GETS ORPHEUM ROUTE

Claudia Coleman has been routed for thirty-five weeks over the Orpheum Circuit, opening last week in Chicago at the Palace. May Hayes is handling the booking.

### GETS PLAYLET FOR VAUDEVILLE

"Around the Town" is a one-act playlet by S. J. Kaufman, to which Grace Valentine has secured the rights for vaudeville.

## SET SEVENTEEN ORPHEUM OPENINGS

EARLIEST IS AUGUST 17

The opening dates for seventeen houses on the Orpheum Circuit next Fall were announced on Monday. The dates for the houses at Lincoln, Neb., and Des Moines, Iowa, have not been settled on. When these houses open the circuit will be in full swing counting in the houses which will have been running all Summer.

The houses to open and the opening dates are as follows: Omaha, Sunday matinee, Aug. 17; Minneapolis, St. Paul, Duluth, Sunday matinee, Aug. 17; Kansas City, Sunday matinee, Aug. 24; Winnipeg, Monday matinee, Aug. 4; Calgary, Monday evening, Aug. 11; Vancouver, Monday matinee, Aug. 18; Seattle, Sunday matinee, Aug. 24; Portland, Sunday matinee, Aug. 31; Oakland, Sunday matinee, Sept. 28; Denver, Tuesday matinee, Aug. 12; Memphis, Monday matinee, Aug. 25; New Orleans, Monday matinee, Sept. 1. Sacramento, Stockton, Fresno, which form a tri-week split, will inaugurate their season with the Sunday matinee performance on Oct. 5 and the Salt Lake City house will get under way on Wednesday evening, Aug. 6.

The openings at Denver are arranged on the Tuesday and Wednesday of the week so that the performer will not lose a full week in making the railroad jump to these cities and then have to lay over from three to five days prior to opening.

### SAVOY & BRENNAN COMPLAIN

Savoy and Brennan last week lodged a complaint with the N. V. A., that Bard and Bann were presenting an act with material which they claim is an infringement on the act they are presenting on the Keith Circuit.

Henry Chesterfield took the matter up with Ben Bard, of the team, who stated that his material was supplied to him by Phillip Bartholomew. He told the secretary of the N. V. A., that he would gladly play the act to have a committee see whether their material was an infringement. Through his agent, Lew Leslie, he obtained booking at the City theatre, where he will show the act tomorrow. A committee appointed by the N. V. A., will view the act and make a report, after which Chesterfield will announce his decision.

### TRANSFER CO. BROKE TANK

W. S. Winston, who owns Winston's Seals, filed a complaint with the N. V. A. last week against the Transfer Company of Scranton, Pa., for damages, as the result of the breaking of a glass tank which they were transporting for him from Poli's Theatre. The act had played the house there and the tank was being taken to the depot for shipment, when it was broken, as a result of which Winston claims he has been compelled to lay the act off.

### HUSSEY AND FLO LEWIS TEAM UP

Jimmy Hussey, who was recently discharged from the Army, and Flo Lewis, who appeared with Frank Joyce at the Riverside Theatre last week, have joined to do a novelty act in vaudeville. They will be assisted by an old woman who is to do the "shimmy." The act will have its break-in up-State on June 23.

### KITTY DONNER HAS AN ACT

Kitty Donner closes with the Jolson show in Boston next Saturday night and will immediately rehearse an act for vaudeville.

### VAUDEVILLIANS DRENCHED

Several vaudeville performers, standing on the walk in front of the Putnam Building last Wednesday afternoon, were treated to an unsolicited shower bath and received a good drenching. They were standing in the center of the sidewalk when, suddenly, from a window on one of the upper floors, the deluge was let loose and three of them were thoroughly drenched.

### BURLESQUERS OPEN IN ACT

Lewis and Dody, the "Two Sams," burlesque comedians, opened a Summer engagement in vaudeville at the Greenpoint Theatre on Monday afternoon. They have been re-signed by Hurtig and Seamon, to be the featured comedians of "Hello America," on the Columbia Circuit, next season. Rose and Curtis procured the vaudeville engagement for them.

### REDMOND HAS NEW ACT

A new act rehearsing at Unity Hall is "From Kerrigan's Alley to Fifth Avenue." Dick Redmond and Hope Gage are the producers.

Redmond, who had the role of Dan Sealey in "The Parish Priest" for eleven seasons; Hope Gage and Petite Siemone Cachet, are included in the cast.

### LESLIE'S CONDITION IMPROVES

Bert Leslie is now at the Ward Island hospital where for the past month he has been suffering from mental breakdown. His physicians state that his condition is improving and a complete recovery is expected. The physicians have sent out an invitation for friends to visit him believing this will hasten his recovery.

### GET LOEW TIME

Joe Micheals placed four acts on the Lowe books for a tour of the circuit on Monday. The acts were the Oklahoma Four, who open on Monday at the Boulevard; Taber and Green, Cook and Vernon and Conroy and O'Donnell, who also open at local houses on Monday.

### SOPHIE TUCKER RESTING

Sophie Tucker is taking a four-day relaxation from her endeavors to entertain the guests of the Sophie Tucker Room at Reisenweber's. She will again get into harness Friday night with a new band and several new features.

### GETS 45 WEEKS

The "Yip, Yip, Yaphankers" have been routed over the Orpheum time by Max Hayes for forty-five weeks, opening in August. Sergeant Frank Melino is featured. The offering played the Bushwick last week.

### FORM NEW PARTNERSHIP

Harry Leonard, of the team of Leonard and Willard, and Allan Spencer Tenney have formed a partnership for the production of girl acts. Leonard is at present purchasing props, and will spend in the neighborhood of \$4,500 for that purpose.

### BURLESQUER HAS ACT

Max Fehrman, Jr., and Manny Koler, the burlesque comedian, will open on the Keith Family time next week in a new act, entitled "Bits of Nonsense."

### FAY CLOSES TWO HOUSES

PROVIDENCE, R. I., June 6.—It has been announced from the Fay office here that Fay's Rochester, and the Knickerbocker, in Philadelphia, have both closed for six

### WILL REMAIN OPEN

The Steinway Theatre, which usually closes for the summer, booked by Allen and Green, will remain open this summer.



# VAUDEVILLE

## PALACE

The Van Cellos, with their attractive stage set, fine costumes and well put together routine of juggling and "foot feats," opened the show and scored strongly. The woman in the act makes a number of costume changes, the last of which, a semi-military affair with tights, received more than half of the attention during the performance of the final stunt.

The Wilton Sisters, unprogrammed, did well in the second spot. They are two youthful misses with some ability and more assurance. They danced and sang a wide repertoire, extending from "I Hear You Calling Me" to something about the inability to "Shimmie on Ginger Ale." The shimmie song fitted better than the high-class ballad, which was rendered poorly both as to style and enunciation. Ballads of this type belong in the repertoire of singers of exceptional musical intelligence and ability, and these girls, while entertaining, are not in this class.

The United States Jazz Band, with all its pep and musical enthusiasm, is back for the third time this season and scored as strongly as when first heard. There are but few changes in the repertoire, which is made up of popular and semi-classic numbers. A "Meow" characteristic is a new number which went well, as did the jazz selections. A medley of popular songs was among the best on the programme, while the Sousa march at the finish aroused enthusiasm. This selection played with the snap and vim which characterized all the band's numbers, stood out strongly and suggested the idea that our friend John Philip, when writing his big march successes, was just about twenty years ahead of the times.

Wellington Cross gave a "thought to Broadway" in his collections of songs and stories and opened with a number about the big street. He sang it from notes in his hand and got crossed in the lines at that, but, with it all, put the number over well. A bit of patter, familiar to those who read the dailies, closely followed, and then a song about taking your girl to the movies was heard. One line in this number is suggestive to the nth degree and has no place in either the Palace Theatre or in the act of any performer as clever as the Duke.

"For Pity's Sake," the town-hall-tonight melodrama, with Thomas Duray, received many laughs and considerable applause at the finish. Duray did finely in the role originally played by Charles Withers. Not that his work is on a par with his predecessor, who will be remembered as one of the best delineators of the stage rustic vaudeville has seen in many years.

Pearl Regay and Lester Sheehan opened after intermission and their well executed and finely arranged dance offering scored a decided hit. The Spanish number and Miss Regay's solo dance were the features.

Eddie Borden's "Law Breaker" act lost all semblance of what its title signified after the first two minutes, for, after that it resolved itself into comedy bits in which Borden was supported by Frederick Courtney. The spot was a little late for Borden; who worked hard to sustain interest.

Stella Mayhew, still suffering from vocal trouble, opened with a song, after which she made an excuse for her singing saying, "My voice is not what it ought to be, in fact, it never was." Eddie Borden and his assistant helped out the act greatly and their clowning, coupled with the hard work of Miss Mayhew, put it over.

The Avon Comedy Four, in "A Hungarian Rhapsody," have lost none of their power to amuse. The comedy sketch, seen many times at this house, provoked as much applause and laughter as ever before and the lateness of the hour affected it not a bit. More singing in the act would be welcome, for, in spite of the big comedy attraction, the songs are a big feature.

The Rigoletto Brothers, assisted by the Swanson Sisters, closed a long and late bill.

W. V.

## VAUDEVILLE REVIEWS

(Continued on pages 12 and 13)

### ORPHEUM

A chilly, rainy day, coming after the hot spell, boosted the attendance up at the Monday matinee, and the house was well filled. Burt and Florence Mayo, slated to open the show, were moved down to the closing position and all of the acts were therefore, moved up a peg.

James J. Morton, the animated programme card doing vocal announcing, the announciators on the sides blazoned forth announcements telling about everything but this week's show. Morton preceded most of the acts, and in a light manner described them. His last talk was the funniest of all.

Following the pictures and Morton's initial announcement, Sailor Reilly sang a number of popular numbers and scored a big hit. He rendered five numbers, including an encore, which he gave in the form of a Salvation Army song. The parody on the "Music" ballad, in which he urged that men who had been in the service should be given six months' earnings, garnered a good-sized round of applause.

Paul Decker and company, presenting a farcical sketch entitled "The Ruby Ray," gathered laughs a-plenty. Decker's impersonation of an effeminate young fellow was uproariously funny. There is only a bit of a plot to the offering, the thing of importance being the fact that all but Marguerite, whose husband has invented a cocktail, the "Ruby Ray," are eventually intoxicated by it. The innocent girl and her dignified mother both fall before its powers and all take it down in profusion.

Sam LaZar and Josh Dale have polished off all the rough spots in their black-face act and now use the dialogue to better advantage. Dale's stuttering, LaZar's antics at the piano, and their combined work served to keep the audience laughing throughout.

Irene Bordoni and Lieutenant Gitz-Rice closed the first section of the bill and registered a great hit. The turn consists of singing, with the exception of one gag by Gitz-Rice which was good for a laugh. French and English numbers were put over effectively by the Franco-Canadian combination. Miss Bordoni closed with a rendition of "The Marseillaise," in French, while she held aloft the Tri-color, and the result was a round of applause that stirred the echoes. The number was given in good voice and with spirit.

Helen MacMahon, Maurice Diamond and Ethel Rosevere found the going easy with their song and dance offering. Some excellent dancing, and singing that was fair, were combined in a manner that held the interest of the audience. A rag doll number by one of the girls, in which she was tossed about the stage by Diamond, elicited applause. There was a good ensemble number and also a single eccentric dance by Diamond which were well liked.

Maryon Vadie and Ota Gygi are a duo who offer dancing and violin playing of a high standard. The girl member of the duo is a danseuse of ability and her partner knows how to get the best results with his violin. There was a lively, modern dance at the finish which provided a pleasant deviation from the rest of the act and was received with enthusiasm.

Felix Adler, assisted by Frances Ross, scored the laughing hit of the bill with an offering, which, for fun, ranks with any now in vaudeville. Adler is a most capable comedian and his act is composed of numerous sure-fire bits which should make any audience laugh. At this house he kept the audience in roars of laughter.

Burt and Florence Mayo closed the show in their aerial act and succeeded fairly well in holding the audience. The stunts were done in a businesslike and brisk manner, and were deserving of even a better reception than they were given. I. S.

### HENDERSON'S

The cold, rainy weather of last Monday drove the crowd away from the out-of-doors amusements and this house benefited thereby, the attendance at the matinee being almost to the capacity of the house. A classy bill was presented and the acts were heartily received.

Enos Frazere, in number one position, presented a trapeze turn that was full of thrills. After doing a few commonplace feats, he started in with some out-of-the-ordinary stunts on the trapeze, swinging up in the flies. The best of these were two in which he hung by his heels. For the first he made a half twist from a hand to heel catch, and for the second a slip from a sitting position to a heel catch, doing both while the trapeze was making long swings. Frazere works in a summer business suit, removing his coat as soon as he starts his more difficult feats. He is a remarkable gymnast and performs with ease and grace that win the audience from the start and hold attention to the finish.

Lucille and Cockie are two birds, a parrot and a cockatoo, each of which is wonderfully trained. They are shown by a young woman who presents their work to the best advantage. The birds talk and sing, the cockatoo doing most of the work. For the finish one of the birds sings "Yankee Doodle" remarkably well.

Wallace Bradley and Grette Ardine, assisted by Eddie Moran at the piano, presented "Follies of Song and Dance," which was so well liked that they were forced to take an encore. For each dance, Bradley sang an introduction, at the close of which he was joined by Miss Ardine for a dance. Their dances were a modern, a Chinese, a Spanish and a semi-acrobatic number by Miss Ardine alone. For an encore they did a song and modern dance. They are expert steppers and fully deserved the approval they received. Moran proved himself to be a most capable pianist.

Georgie Price was moved up from sixth to fourth position, where he scored one of the great big hits of the bill and, after taking three encores, stopped the show. He sang his usual number of songs and gave his imitations of stage favorites, of which Jimmy Hussey was best, with Raymond Hitchcock a close second.

Joseph E. Howard, assisted by Ethelyn Clark and a chorus of eight girls and four men, were seen in his "Song Bird Revue," in which are introduced a number of Howard's old-time song successes. The revue opens with some dialogue between Howard and Miss Clark which is followed by a song by the latter assisted by the girl chorus. The four chorus men then sing, after which they give way to Howard, who renders several of his old songs with the assistance of Miss Clark and the full chorus. Another song by Miss Clark gives way to a "dope" number by Howard. Then comes a duet between these two which ends in a rainstorm. Two more numbers by Howard completes the offering, which met with pronounced favor.

Mr. and Mrs. Jimmie Barry, in their popular skit, "The Rube," and moved down from fourth position, scored their usual laughing success. The audience started laughing at Barry's first entrance and kept it up, almost incessantly, till the end of the skit.

Pat Rooney and Marion Bent in their "Twenty Minutes of Pat and Marion" skit, were the same applause getters they have been for years. The audience liked them so well that they would not let them leave till they had taken three encores.

George N. Brown, assisted by Billy W. Weston, in their walking act, closed the bill. They were assisted by Pat Rooney and Jimmy Barry, who kept the audience screaming with laughter. E. W.

## RIVERSIDE

Gaston Palmer opened the show with about the best assortment of juggling stunts seen in many months. So well were they executed that it seemed a little strange that the act was placed in the opening position until he attempted an imitation of Charlie Chaplin and then the reason was plain. If Palmer, who is really a clever performer, will confine his efforts to the juggling tricks, he will have a much better offering.

Alfred Latell, the animal actor, assisted by Elsie Vokes, went far with his familiar imitations. Latell, who has been seen in many big productions, where he usually has been on the stage but a few minutes, has elaborated his clever dog imitation until it runs a full twelve minutes and is interesting and amusing from start to finish. Miss Vokes is an able assistant and in addition to doing well with her lines sings a song very acceptably.

Wright and Dietrich have discarded their "Romance" act which they showed at this house a few weeks ago and are now offering a repertoire of songs, most of which are of the specially written variety. Unfortunately, the greater portion of them are unsuited to the singers and as a result the offering failed to arouse anything like the enthusiasm which usually greeted the performance of this well-known couple. Neither possesses a voice much above the average and if they hope to hold a position of any importance in vaudeville some exceptional songs must be secured. For an encore they rendered a "Bells of Peace" song, which received much applause and gave positive evidence that other numbers of equal merit are needed immediately.

The Lander Brothers in a comedy talking act, one man in hobo character, received some of the biggest laughs on the bill with some material which was not only new but well handled. Most of the talk was about some wonderful pills which were warranted to cure all ills and, discovering that this was just what the audience wanted, they continued with it all through the act. The only weak portion of the act is the finish and with this improved the act will be a strong comedy offering from start to finish.

Bessie Clayton, in her big dance revue, closed the first part and scored the big applause bit of the bill. The Caninos, James Clemons, Frank Hurst, Wilbert Dunn and Miss Clayton make about the best collection of dancers that vaudeville has seen assembled in a single act in many seasons. Miss Clayton's supporting cast is by far the best she has ever appeared with, and their work compares favorably with her own.

Lady Teen Mei, the Chinese nighingale, opened after intermission in a repertoire of published numbers all rendered in good voice and with clear enunciation. The Oriental lady has improved greatly since her last appearance at this house, not only vocally but from the performing standpoint as well. Her material was well selected and all handled with excellent taste.

Genevieve Houghton and William Sully in the new Aaron Hoffman act, "Between Dances," are improving with every performance and their work on Monday evening indicated that the act is right for a late spot on any bill. The dialogue is excellent, fairly bristles with humor and is well handled by the clever young couple. Sully is an excellent dancer and Miss Houghton, in addition to making the most of her lines, also possesses a fine soprano voice, remarkably pure and sweet in the middle register, and in a "Waiting" song scored a real hit.

Harry Lewis held the big audience in well with his "Laugh Shop" and aroused laughter with his comedy and applause with his songs. He is constantly making changes in the act and as a result it is interesting and amusing, no matter how many times witnessed. Several new songs heard for the first time at this house were enthusiastically received. W. V.



# VAUDEVILLE

## COLONIAL

It looked like old times at the Colonial Monday afternoon, as the house was well filled with an audience that appreciated real talent and gave to several acts applause that will long be remembered.

The news pictorial and topics of the day opened and were followed by the Donald Sisters, a pair of sturdy misses who went through a fast routine of hand balancing and acrobatics that was loudly applauded. One of them holds a one-hand stand on the head of the understander several seconds. Both are marvelously well built and the offering is a novelty in its line, considering that they accomplish some feats that many men would not attempt.

Patten and Marks evidently did not have a rehearsal, as all of their numbers were played either out of tempo or the musical director read the score with one eye. The clever pair struggled through the act and the audience gave vent to their feelings and applauded. Miss Marks wore three gowns that were cut too low. This should be remedied. The Chinese number was pretty and would have gone well had not the players in the pit again ruined the scene. At the finish, after a cute dance, they bowed off to a big hand, smiling at the audience and frowning at the musicians.

Ethel Rehan and Company offered a splendid dance interlude that more than went well. They did not require any gorgeous scenery to score a hit. Miss Rehan danced splendidly on her toes and the four girls assisted well. A male assistant had little to do, but hit the mark with a few new steps that were a sensation. The act should find a more appropriate score to accompany the dances. When this is acquired it will be ready for the best time vaudeville can offer.

Joe Browning came and conquered with one of the best comedy talking acts in the two-a-days. His material is bright and witty and is delivered with such telling effect that not one point went amiss. The songs and monologue are augmented with a smile that never failed and Browning worked a broad grin to perfection. He was recalled several times and the audience surely enjoyed his stay.

Edna Goodrich and Company offered "The Mannequin," in which she has much opportunity to display her beautiful figure by wearing a number of gorgeous gowns. The story is commonplace and the star won all the honors that were forthcoming.

Sinclair and Gasper spread joy throughout the house with their pleasing personalities and a routine of songs and cross-fire gags. However, some of the puns could be strengthened and the French song is not suited to their line of work. The dark haired girl put over a Dixie number that brought much applause. The audience could not get enough of the girls, especially the comedienne, who is fast learning the art of dispensing comedy, as every utterance was a howl.

Yip, Yip, Yaphankers, consisting of ten returned soldiers, interested all with an offering that contained dancing, comedy, pyramid building, and tumbling. The latter is the main feature and the boys whirled about the stage like greased lightning.

Mlle. Nitta-Jo sang six numbers, four of the popular variety and the other two in French. The French comedy number is suited to her style and she won a big hand on its rendition. The mademoiselle is an artist who dresses plainly and depends solely on her merits to get over, and at this performance scored one of the hits of the show.

The Flying Henrys, a man and woman, closed the show and lost few. The female member is pretty and lends class to the act. Both are well built and go through a few swinging tricks, closing with the well-known break-away rope bit, to a good hand.

J. D.

## VAUDEVILLE REVIEWS

(Continued on page 13)

### ROYAL

Al Darling is giving the Bronxites one of the best shows ever put on at the Royal Theatre, and the house was packed on Monday evening.

Leo Zarrell and Company, a man and a midget, opened the show with an excellent acrobatic offering. The stunts these performers do will make any showman take his hat off to them. Every one of them is a sure-fire applause getter, containing plenty of thrills. The act scored a big hit in the opening position, but did not get more than it deserved.

The Belle Sisters, two pretty blonde girls, pleased with some singing and dancing in the second spot. The girls started with two numbers from Harry Carroll's "Oh, Look," and although neither of the two has a good singing voice, the songs went over. The dancing in the act can only be termed fair, but the girls are very prettily costumed, and have a pleasing delivery.

Billy Halligan and Dama Sykes have some of the cleverest gags heard in this house in some time. Miss Sykes seemed to be troubled with a cold, or has poor enunciation. Halligan, however, made up for his partner's defects with his clever delivery and his excellent patter. The act opens in one and goes to two, in which it ends. One of the gags, about the "Duke of Epsom being secretary of the interior," brought the house down with a roar.

"Skeets" Gallagher and Irene Martin, assisted by Robert H. Belden, found the going easy with their skit. Gallagher has changed the act in the opening and in a few other spots. And the changes have not been for the better. The act will please much better if "Skeets" were to stick to his uniform and long trousers as he formerly did. Instead of the "civies" he now wears. The opening part of the act as formerly used, was also much better than at present. As for Miss Martin, any audience will be content with merely looking at her, as she is absolutely one of the prettiest girls in vaudeville.

Harry Watson, Jr., assisted by two girls and two men, proved to be the laughing hit of the bill. The telephone bit is true to life and is presented in a screamingly funny manner. To complete one of the best burlesques in vaudeville, the prize fight bit closed the offering.

The Le Grohs opened the second half with their pantomimic contortion novelty. The stout man in the trio put over a surprise at his tumbling and contortion ability, and the woman and the other male member of the act, did good work.

The United States Jazz Band whooped things up and then stopped the show. They started with the "William Tell" overture and followed it with jazz. One of the members of the band rendered the "Rosary" on the violin and revealed good ability in his double-string playing. A jazz medley by four gobs with saxophones and four with banjos, accompanied by the band, a "Dixie" number by one of company, more jazz and "The Stars and Stripes Forever" completed the act, but the audience would not permit them to leave until they had rendered two encores and Ensign Alfred J. Moore had taken several bows.

Lou Holtz has improved his black-face offering a bit in spots, but it will stand more improvement. He scored a big hit here, as he generally does with his closing verses, but will have to inject some more new material in his act.

John F. Conroy and Sister closed the show, and few closing acts can hold the house any better. Conroy's offering starts with posing, then follows some strength exhibitions, some singing and dancing and a diving exhibition close.

G. J. H.

### NEW BRIGHTON

Black and White opened the bill on Monday afternoon and some of the audience doubtless expected to see a "bed-room play," when the curtain rose showing two girls in a boudoir and wearing "nighties." If they did they were disappointed, however, although they did get a bit of a thrill when the girls removed the "evening gowns" and revealed neat appearing pajamas. The girls went through a routine of tumbling and acrobatic work which they did capably and scored a big hand for the opening spot. They do "stunts" with chairs which are thrillers, and the act is lively from start to finish.

Libonati, in second spot, was not permitted to leave until he had taken two encores with his xylophone and he could have taken a few more. His numbers ranged from classic to jazz and he played them all equally well, proving himself to be an artist on the xylophone.

The Royal Gascoines pleased despite a few slips on the part of the juggler. Gascoine, it was said, had been fishing in the morning, but if he missed as many fish as he did knives, he surely did not have much of a catch. He improved toward the end of the latter half, and in spite of his slips, made the house laugh with his patter. He balanced seven chairs on his head and danced at the same time, and also made a dandy finish with his last stunt, in which he lit a cigar in his mouth from a lighted paper cone balanced on his forehead.

Marie and Ann Clark are using most of their old material but have added one or two new gags. The girls will soon have to look for new material, as the war is over and suffrage jokes have lost their point. They put their material over well and kept the laughs coming all the while they were on the boards.

William B. Friedlander's "Sweeties," with Lillian Berse, Al Warner, Frank K. Ervin, Jack Weiner and James MacCue, closed the first half. Miss Berse and her supporting company put their singing over to good advantage and also found favor for their acting.

Bob Hall opened the second half and scored one of the biggest hits of the bill with his extemporaneous singing. One suggestion made by the audience was a good comedy number, of which Hall could have taken better advantage. It was "Ten Nights in a Barroom" with Belchin's "Rose of Tipperary." A few other topics and songs put together also furnished some good comedy titles. Hall did well with all his numbers and for an encore introduced a girl in a box who sang a ballad and took a big hand.

Gallagher and Rolley, in "The Battle of Whatsthouse," went well. Rolley's harmonica jazz is very good and should be worked up to better advantage. The act as a whole pleased.

Marie Dressler was accorded a generous amount of applause. Miss Dressler is an excellent comedienne and has some exceptionally good material which she knows how to put over. Her burlesque imitations of the drama, the prima donna and the ballet dancers are a scream.

The Three Balliots, two girls and a man, closed the show with a good acrobatic offering.

G. J. H.

### GET ORPHEUM THEATRE CONTRACT

NEW ORLEANS, June 9.—The Jefferson Construction Company, Inc., received the contract this week for the excavating and piling of the New Orpheum Theatre to be erected here and which will cost approximately \$500,000. G. Albert Lansburgh, architect of the Orpheum Circuit, awarded the contract. Work will start next week.

### ALHAMBRA

McConnell and Austin, a man and woman, presented a bicycle act in which they did some good work. The male member of the team provided a bit of comedy when he donned a comic makeup and at the finish both held hands and rode about the stage on the rear wheels of their cycles. There were several other well executed stunts and the offering won favor in the early spot.

Cunningham and Bennett registered one of the big hits of the bill, the talking and singing going over with a punch. For a full review of the turn see New Acts.

Una Clayton, assisted by Herbert L. Griffin, in "Keep Smilin'" kept the audience interested. The playlet is one which blends pathos and humor. Miss Clayton's impersonation of the poor girl is a masterpiece, and her partner lends good aid. There is a bit of singing, a ballad by Griffin, and the principal keeps on warbling in a manner that is mirth-provoking. The story tells of how a playwright, whose play had been in rehearsal, but had been abandoned on the eve of its opening because it lacked a punch. He is despondent and cannot think up a more suitable finish. The girl who cleans his room engages him in conversation, and he tells her the story of his play which ends in an unhappy manner. She suggests a cheerful ending, thinking more of her own case, which is similar to that of the heroine in the play. The conclusion, where she suddenly reveals that she was thinking of herself and not the play, came in at the right moment and was cleverly put across, gaining a big hand.

Sylvia Clark, styled "That Klassy Little Klown," won her way into popular favor with her patter, singing and dancing. Her impersonations were cleverly done, that of the conductorette gaining her several laughs. The portion telling about the heroes on the stage kept the act going at top speed until she came to the classic dance farce, when it lagged just a trifle, due to the fact that numerous similar numbers have been seen. She had to respond to an encore, nevertheless, which she did in the form of a war-time song, winding up with an impersonation of George M. Cohan singing it.

Emma Haig, assisted by Jack Waldron, offered practically the same act as that which she did with Lou Lockett. Waldron is a capable performer and supplied one or two good eccentric dances. Emma Haig is a dancer whose reputation is established and she certainly lived up to it here. The manner in which she stepped about drew many outbursts of applause, all of which were well deserved. For speed and grace, Emma Haig ranks with the best dancers on the stage today. Despite the fact that it went on before the intermission, the act drew one of the heartiest rounds of applause of the evening.

Fink's Mules, an animal act with several dogs, a few apes who supplied comedy, registered a laughing hit, due mainly to the antics of several colored assistants who attempted to ride one of the quadrupeds. All of them rolled and tumbled over the stage in a manner that caused all to laugh and the finish, on the revolving tables, proved to be an interesting one.

Ryan and Healy sang several songs and aroused little enthusiasm until their closing prohibition number, which saved them. Those who applauded that probably did so because it is considered good form nowadays to do so when anti-prohibition sentiments are voiced, whether one agrees or not. The act will be more fully reviewed under New Acts.

The Four Marx Brothers and company, in the closing position, held the crowd in until almost the very end, when the offering became a bit tiresome. Some of the patter in the act is really clever, but it lags in many places and should be strengthened, for it appears to be mainly quantity at present.

I. S.



# VAUDEVILLE

## EIGHTY-FIRST STREET

(Last Half)

It was not too hot for four of the five acts on the bill to introduce the "Shimmy" in their offerings for the audience to show their appreciation of the performers' efforts on the bill offered by Manager A. L. Shackman during the last half. Two of the acts stopped the show. Dolly Kay in second position, and Val and Ernie Stanton, in the position following the feature picture. This is an unusual thing to accomplish in this house, so the audience can not be "hard boiled" as they have been in the past.

Jack Hanley, the "Comedy Juggler," broke the ice for the vaudeville end of the performance. Hanley, with his unique routine of stunts, quickly corralled his audience, and by the time he had completed his turn, had them at "attention" for the next act.

Dolly Kay, assisted by Phil Phillips at the piano, slipped right on after Hanley and presented her routine of syncopated songs. Miss Kay has a striking figure, is magnificently groomed and has a pleasing personality, which served her in good stead throughout her endeavor. All of her numbers were of the "Blues" variety and seemed to just "hit right" with the audience. Her rendition of the "Alcoholic Blues" captivated the house and she had smooth sailing from then on, stopping the show with ease.

Harrison Greene and Katherine Parker, in their comedy skit "At the Depot," a James J. Morton product, had things all their own way from the start. All of their talk is of the brings and sparkling variety, and seemed to keep the house in good spirits. The novelty dance of Miss Greene seemed to create a favorable impression with the audience and their double syncopated melody was the climax to a fast and snappy offering.

Val and Ernie Stanton, following the feature picture, had rather a hard time hitting their stride. They seemed a bit "peevish" at first that the audience did not give them spontaneous recognition for their introductory line of business. So the boys worked, and after continually reminding the audience that their hands were not "cuffed," managed to bring them around to the fact that the act was all they claimed for it, and had them calling for more at the conclusion of the turn. The curtain speech made a wonderful hit with the house, and the boys had all they could do to vacate the boards for the next turn.

"Old Soldier Fiddlers" found a very receptive audience. These veterans of the Blue and the Grey were imbued with the spirit of the occasion, and as a result, introduced several bits which were greatly appreciated by the patrons.

The 81st Street Semi-Weekly closed the bill.

## AMERICAN

(Last Half)

The Smileta Sisters opened a bill with a variety of acrobatic stunts. These two girls are attractive and have pretty figures. They offered a number of feats, doing slack-wire work, tumbling and some contortion. They work fast and do their stunts well.

Byel and Brannigan went well in the second spot with songs and some comedy. The numbers were delivered well and sent the two off to a good hand.

Fisher and Glimore followed a comedy film, with a pleasing "rube" skit. They opened with a song which they rendered well, and also showed good voices. The girl then announced that they would give their impression of a "hick" trying to propose to the fellow. Instead, they twisted it around and the girl practically proposed to the fellow. Some comedy was injected by the man getting stuck to the chair with the girl's chewing gum, and later ripping his trousers. The singing in the offering is the best part of it, but as a whole, the offering will please.

Frank Ward offered his novel dancing act, using the two long fingers on each hand as legs for dolls. With his fingers, he portrayed the various steps used by different dancers, showing jazz and folk dances. He closed with a good eccentric dance by himself.

"Oh, Billy," a musical tab, got over, as most tabs do on the small time. The offering will be reviewed under New Acts.

Peggy Brooks followed the news reel with a number of songs. Miss Brooks has a pleasing voice and personality, but her delivery lacks pep. With the injection of a little more life into her singing, she will find it easy going.

Earl and Curtis pleased with a comedy singing and talking act. The scene is laid in the lobby of a hotel where, the girl takes the part of a switchboard operator, and the man that of a traveling salesman. The patter needs improvement in spots, but there are a few clever bits in the offering that will get it over.

Hawthorne and Cook closed the show with a nonsensical offering they properly term "without rhyme or reason." The boys carry a variety of instruments for playing, of which they use three or four, and then let the audience gaze at a number of them. The boys have clever material and handle it well.

G. J. H.

## VAUDEVILLE REVIEWS

Continued from pages 11 and 12.

### PROCTOR'S 125th ST.

(Last Half)

Beeman and Anderson opened the bill with a fast skating offering. The boys did some great work on the wheels and went to a big hand.

Sandifer and Brogsdale, two men in black-face, offered some singing and patter. They will be found under New Acts.

Howard Reckfus, in the uniform of a naval petty officer, found it difficult going until his last number, which, being a patriotic bit, naturally netted him a hand. But the applause he received was no reason for the encore which he took. The act will be reviewed under New Acts.

Charles Bartholemew followed with another single. A few songs and stories and an old "souse" bit brought him some applause. (See New Acts.)

Harry Morvil and Company made a poor start with a dramatic sketch that was mostly in pantomime. The offering improved as it went on, however, and turned out to be a novelty in the line of dramatic sketches. They will be found under New Acts.

Brown and Sachs were taken out after the afternoon tryout. The boys tried to present some singing, violin playing and comedy. They did not succeed. (New Acts.)

Frances Dougherty, an attractive girl with a nice personality, went well with her song cycle. Miss Dougherty needs something to fill in between her numbers, as the waits are too long. A pianist could readily solve the problem. She sings well and does a pretty Irish jig and highland fling.

Dave Manly proved to be the laughing hit of the bill. He offered an exceptional comedy monologue with a serious closing. It will be reviewed under New Acts.

Tyson and Hall, man and woman, got over fairly well with some songs and patter. (New Acts.)

De Lea and Orma, the lady member of this team being an exceedingly tall and very slim woman, kept the laughs coming while they were on. The woman is a good comedienne, and the man did his part of the work well. The act runs a bit too long and should be cut down.

Frank Gardner and company, with their singing and dancing skit, went well. The dancing is well done and the singing pleases.

Mary Haynes and company, the latter consisting of a pianist, followed with more songs. Miss Haynes has a pleasing personality and renders her numbers well. The pianist assists capably.

Adler and Dunbar offered their animal imitation offering in a novel manner. Miss Dunbar, a pretty little blonde, started by announcing that she is a hypnotist, and asked for subjects from the audience. Adler among others went on the stage and was chosen. At her command he imitated the various vocal sounds of animals, and the other routine of the imitating acts, all of which he did well.

The Four Sensational Boises closed the show with an exhibition of aerial acrobatics and bouncing work. The stunts they do are thrillers.

G. J. H.

### HAMILTON

(Last Half)

Gaston Palmer juggled an entire kitchen-ette. It seemed, and handled his plates, knives, forks, glasses and other utensils with remarkable dexterity. As a juggler, he is no common sort of entertainer, which was evidenced by the enthusiastic manner in which the audience responded to his efforts.

The Mahoney Brothers, or rather one of them, sang and cavorted all over the stage, and the ability of both to dance helped them to get over. (New Act.)

The Quixey Four, a quartette of good looking and versatile young men, were the decided hit of the bill. One of them plays a piano and sings and the other three sing and strum banjos. The chief merit of their single and joint efforts lies in their ability to entertain in a delightfully polite manner. There is no extraordinary vocal or instrumental talent, but just so long as they perform in the better class of small time houses, their act may be relied upon to be a feature of the bill.

Lane and Harper, a couple of singers, both of whom talk with a decided nasal twang, made an impression with their offering that could be reckoned good; but their self-consciousness militates against any sort of real artistic success. (New Act.)

The Dancing Kennedys, although the last act on the bill, aroused a volume of applause that surely must have echoed around the immediate neighborhood of the theatre. They are a swift-moving man and woman, these Kennedys, rather than a graceful pair of full-stage hoopers. And their surprise opening, which consists of the sudden refusal of the lady to proceed with the act because of the spotlight's failure to cast the light directly on them while they are dancing over a darkened stage gave the act a distinctiveness that helped it considerably. M. L. A.

### FIFTH AVENUE

(Last Half)

Mabel Burke led off with an animated song, assisted by a man in the balcony.

Martini and Fabbrini, a man and woman, offered an unusual sort of dance act. At the start, on a darkened stage, a woman was seen scantily attired and considerably exposed. The man then appeared and went through a few grotesque gestures, whereupon the woman, who had hitherto been motionless, also began to show life. Then the two went through their dance routine.

Mr. and Mrs. Norcross, whose combined age was announced as totaling 142 years, scored a hit of plentiful proportions with their singing. The male member of the duo may be old, but he still manages to inject a punch into his work. Several songs of former days were offered by him, his wife joining at the finish.

"5,000 a Year," a comedy playlet with a clever plot, worked out in good fashion and well acted, held the interest of the audience. For a full review of the offering, see New Acts.

Eddie Borden, assisted by Frederick Courtenay, whose name was announced on the display signs without, but not on the placard, registered a laughing hit with a series of nonsensical remarks. Borden tossed words of unusual length about in profusion, and the crowd giggled at everything he said or did.

Wilbur Sweetman, who seems to know everything there is to know about the clarinet, jazzed it up on that instrument, and the audience devoured with relish a series of popular tunes rendered in expert style. Sweetman was assisted by his own pianist and a trap drummer, who worked from the orchestra pit, and although unseen to many, helped out with his work on the percussion instruments.

Dugan and Raymond, a man and woman, the latter a little blond whose red and white costume provides a pleasing effect, used an automobile contraption in their skit and garnered numerous laughs. The male member of the duo is a clever comedian, and his partner did her part well.

Whiting and Burt, in their "1919 Edition of Song Sayings," had to work at top speed to score a hit in the semi-windup position. At the finish one of their successes of last season was rendered, and it went over well.

Cannefax and Cutler, billiard experts, the former recent winner of the world's three-cushion billiard title, used their cues to good advantage in the closing position. They will be fully reviewed under New Acts.

I. S.

### KEENEY'S

(Last Half)

The humidity last Thursday had no appreciable effect on the attendance at house, and the large audience enthusiastically received the last half bill from the feature picture to the closing act.

Elsa Ford, a pretty comedienne, started with a juvenile song followed with one about a Salvation lassie, and closed with another juvenile number. She was roundly applauded.

Lawrence and Hart are a sure fire hit team and their skit "Fun in a Gymnasium," is an admirable vehicle for them. The act consisted of comedy work, singing and dancing, and a little club swinging. The girl sang three songs, the man two, and they closed with a dance. The man is one of the best grotesque comedians on the stage. He is very tall, slender and loose jointed, a natural comedian and a capital eccentric dancer. He had the audience laughing from his very first appearance, and with his first song, put the house in an uproar with his grimaces. His partner is short in stature, and a good foil. They scored heavily.

Sammy Duncan, Scotch comedian, was so well liked that he was forced to take an encore. He sang three songs, one a yodel and another a crying number. While all of his offerings were good, the last mentioned was the best, in fact nothing quite so good in its line has been seen here for a long time. His encore number was a recitation. On his second recall, Duncan announced his engagement at this house one of the very last in America before returning to Scotland.

Dora Hilton, assisted by a man at the piano, sang three numbers, two popular and the other a medley of operatic selections. A hit was her reward.

Carter Dismas and company, two men and two women, presented an act of music and comedy that pulled down a bit of large proportions. The men, one doing a wench, are capital black-face comedians. One of the women sings and the other plays the harp well.

The Oswald Trio, two girls and a man, closed the bill with their spectacular dance offering, and were well received. E. W. N.

## AUDUBON

(Last Half)

Raymond Wilbert, billed through some mistake as Raymond and Wilbert, opened the bill with his "golf-link" juggling act. Wilbert has a variety of juggling stunts that are out of the ordinary, and while he works keeps up a steady patter which contains gags that would do a straight talking act credit. A clever performer with a clever act is always welcome.

Langdon and Smith took an encore with their singing and comedy offering. The boys handle their material well. The act will be reviewed under new acts.

Bradley and Ardine stopped the show. This was due to their dancing, for as one in the audience was heard to say, it is really a pity that Bradley sings as much as he does, for he has no voice for singing at all. The dancing, however, is very good and they were not permitted to leave before they had rendered another number. This pianist, unbilled, assisted capably.

Kenny and Hollis, in a screamingly comic "nut" offering, were the hit of the bill. They have material which they handle excellently, but Kenny, although it is done for comedy purposes, is a little self-confident. The offering will be found under New Acts. They stopped the show here.

Charles Ahern and company closed the bill with a capital burlesque offering. Ahern states the offering with some bike stunts, as a tramp comedian. A few stunts were well done. His company, consisting of a black-face, a midget, an extremely tall and slim young man, and a pretty girl helped in other numbers. They put over some jazz band comedy, with the assistance of the orchestra. The old fly-paper comedy was used with such telling effect by Ahern, that he kept the audience laughing for several minutes. Ahern handled this bit excellently.

A burlesque on an Egyptian dance with girl, and some comic military stunts by the company in costumes that were enough to keep the house laughing, sent the offering off to a great finish.

G. J. H.

## HARLEM OPERA HOUSE

(Last Half)

Sol LeVoy has his Summer curtains up, which gave the house a cosy and comfortable appearance. Something went wrong on Friday night, for there was a long wait between the overture and the first act, and the orchestra kept the audience from making the usual noise by playing a few extra numbers.

Evans, Miller and Nolan, three men, started the show with a song and dance, the trio taking part in the opening number. Some good stepping by two men in an eccentric dance followed. The third did good work with the clogs, in which he was joined by the other two at the finish.

Emmett and Moore took an encore with their Irish skit. The singing, especially that of the male member of the team, is very good, as his voice is a good tenor. The team is now using a pretty white spitz dog at the opening part of their act.

Cervo was not permitted to leave until he had rendered an encore with his accordion. He offered a number of classical and popular selections which he played well. A little jazz would be an asset to the offering.

Harrison and Burr scored one of the biggest hits of the bill with their skit. The young man is a good comedian, has a pleasing personality and renders his songs well. The lady rendered her numbers well and is a good straight.

Herbert Clifton picked up the applause where the former team left off. Clifton does some good comedy female impersonations, and has a good falsetto which he uses in comedy manner.

The Berlo Girls closed the show with a good exhibition of swimming.

G. J. H.

## RIALTO

(Chicago)

Gehan and Gehan opened the Rialto programme with an assortment of tumbling feats that were astounding and cleverly executed.

Ryan and Moore did not succeed in making any kind of an impression with song, talk and dance. They need new material.

The Three Beauties made a splendid impression with high class singing and wholesome comedy. It is a lively offering, intensely interesting and exceptionally well staged.

Kaufman and Lillian scored the morning honors with polite song and comedy of the refreshing type. Their novelty closing brought an outburst of appreciative applause.

Austin and Delaney, in singing, talking and dancing, found favor and were well accepted.

Leo and Lawrence proved a meritorious couple who presented a neat act, which combines singing, talking and dancing.

The Colonial Misses, seven girls, closed the morning bill with instrumental work that proved decidedly entertaining. Each proved a musician well adapted to her individual talents.

H. F. R.



# VAUDEVILLE

## RYAN AND HEALEY

Theatre—Alhambra.  
Style—Singing and talking.  
Time—Sixteen minutes.  
Setting—In one.

Ryan and Healey are two young men who try to imitate Van and Schenck, but like most imitations the offering lacks the snap of the original. Neither of them has more than an ordinary singing voice, their renditions of certain numbers is distinctly poor, and but for their closing number, in which they extolled liquor, winding up by singing to a bottle "When You Come Back" would probably have been a failure here. The young man who sits at the piano and tries to sing in a high falsetto has a great deal to learn about that style of singing, and the offering generally needs complete revision. Perhaps, after they watch Van and Schenck more closely, they will improve.

They opened with a medley of songs that were popular during the war, singing all of the Frenchie songs. One of them then proceeded to sit down at the piano and they rendered a current "Dixie" song, employing the catchlines which have become practically indispensable to the number. Compared to the manner in which other singers have done the song on the same stage there was nothing startling about their way of doing it. A comedy number expressing the thought that music is a fine thing everywhere except in the neighboring flat did not cause much mirth. Their next song, a "wop" number with a clever lyric, one which Van and Schenck have used with success, got them a few laughs, but scarcely any applause. There was a ballad by the pianist in a high pitched voice, previously referred to, and the life-saving prohibition song closed.

At present the turn has nothing to recommend it. The performers have very little stage ability and their singing is of a small time standard. I. S.

## CHARLES JUDELS

Theatre—Mt. Vernon.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

Charles Judels works in the uniform of a French sailor, and with his beard and make-up, will pass for the part. A good accent is also noticeable. He started with a "Rainbow" number in English and stopped in the middle of it to say that after that he would stick to singing all his songs in French. However, he did not render that number, but started a line of patter about prohibition and told a few stories. There are a few veterans among his gags, but as a whole they are well delivered and get over. He sang a number in French, and then went into a satirical description of the automaton that should score a hit in any town where such places are. "Over There" in French sent him off to a big hand. G. J. H.

## "OH, BILLY!"

Theatre—American.  
Style—Musical tab.  
Time—Eighteen minutes.  
Setting—Full stage (special).

This offering may find difficulty on the three-a-day if not revised and more thoroughly rehearsed.

It must be said, however, out of fairness, that there were a few, very few, out of the twelve in the company that did good work. The dance of the young man called Jack, and the singing of his fiancé took the biggest hands of the offering. The plot is a fairly good one, but was not properly brought out. G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on pages 15 and 34)

### CUNNINGHAM & BENNETT

Theatre—Alhambra.  
Style—Singing and talking.  
Time—Sixteen minutes.  
Setting—In one.

Paul Cunningham and Florence Bennett, who made their bow as a vaudeville team at the Alhambra on Monday, certainly started off well, and there is little reason why they should not continue to enjoy the unusual success which was theirs at this theatre. They sing with the best results and their skit which they call "You Win" is entertaining. In addition, the fact that Cunningham is a song writer, which he very judiciously has announced on a slide prior to appearing, serves to make him all the more popular. Miss Bennett's manner appeared to be just a little bit affected at the start. Taken as a whole, the offering is ready to go on any bill and hold its own with the best.

Following the slide they sang a new Dixie song, and their voices blended in a most pleasing manner. Their singing of this selection got them applause right at the start and after that it was smooth sailing. There was a bit of dialogue, after which Cunningham sang a ballad in a clear voice and again the applause was great. There was a good deal of dialogue after this number and, while not especially clever in spots, the way in which they put it across easily made up for that deficiency. The closing duet, a ballad with a catchy air, was rendered in fine fashion, and they could have remained on for a good long time had they so desired. For an encore they repeated the refrain. I. S.

### HUYLER AND DUNLAP

Theatre—Jersey City.  
Style—Character comedy.  
Time—Fourteen minutes.  
Setting—In one.

A rather poorly selected line of "gags" are used by these two men in their comedy skit entitled "You're Fired." Being in the number two spot, in addition having to combat the torrid weather, the team made no impression with their offering upon their audience. Their gags, mostly, have seen previous service and were not delivered with rapidity, and, as a result, the first part of the act lagged considerably.

The song of the black-face member of the team was of a comedy nature and somewhat pulled the act out of the rut. But it was not sufficiently strong to overbalance the subsequent part of the act, which was an Oriental travesty with both of the men clad in Oriental style. It might be well for the boys to use the "scarlet chevron" which they talk about in the act and get some new and substantial material, as in its present form the act is one that would hardly impress even a small time audience. A. U.

### DAVE MANLY

Theatre—Proctor's 125th Street.  
Style—Monologue.  
Time—Twelve minutes.  
Setting—In one.

Manly had the house with him at the opening of his act. He started with some remarks to somebody supposed to be in the wings, and then went into a political monologue. His delivery of it was excellent and had many up-to-date topics in it. At the end, he suddenly turned serious, and rendered a recitation which was a plea for the actor.

With the opening monologue filled in with more material, Manly should hold his own on any bill. G. J. H.

### EMMETT AND RYAN

Theatre—Eighty-first Street.  
Style—Musical playlet.  
Time—Sixteen minutes.  
Setting—Special.

"Heartland," written by George Brud Dougherty, is a playlet quite unlike the usual run of sketches. It is a sort of allegory, with several catchy musical numbers included, and has nothing of the common sensational variety, or efforts at comedy, in it. A pretty setting has been provided, which is artistic in every sense of the word. Mary E. Ryan, who plays the part of Romance, is a personable girl, who lends distinction to her role, while J. K. Emmett has an excellent singing voice, which he uses to best advantage.

There are two parts to the offering—a prologue, which lasts only a few minutes, and then the main part of the act, which takes place in a country known as "Heartland," a sort of fairyland of sunshine and happiness. It is the second part in which the melodies are included, and here there is also added a third character, Grouch, played by Addison Lewis, who handles the character fairly well. A slight fault might be found with the manner in which the prologue is rendered. There is a sort of partition in a dark drop, and there Success, played by Emmett, and Romance, depicted by Miss Ryan, engage in conversation. There appeared to be a tendency to render the dialogue as though they were talking to the audience directly. A better scheme would be to look more at each other during the talk.

In the prologue, Success describes his means of achieving his end—which is usually money. Romance appears and tells him that her treasures are smiles and kisses. There is more talk, and we are next taken to the gates of Heartland. Grouch is seen outside the low fence, scoring everything, true to his nature. Then comes Success, and he engages in a dialogue with Romance, who tells him that, to enter the country he must recognize all things beautiful and that joy reigns supreme there.

She leaves for a while, and he proceeds to hop over the fence and into the realm. Here Romance appears in a tree, and together a beautiful ballad is rendered.

Three guesses as to what he is to give her to be allowed to stay in the place are given Success, and after two incorrect guesses he makes the correct one—love. They then go out together to the "Land where dreams come true." I. S.

### MAXWELL QUINTETTE

Theatre—Proctor's 23rd St.  
Style—Singing novelty.  
Time—Fourteen minutes.  
Setting—Full stage special.

The Maxwell Quartette is now augmented by one and is presenting their old singing novelty, "A Night at the Club," with a new line of songs which are well arranged and rendered. There are two black-face men in the act who, besides assisting in the melody end, participate in a lively line of talk with the straight man which materially helps the act along.

All of the numbers used have been well selected and, in addition, are pleasingly rendered. The antecedents of the "gags" used can be traced back a long while. Still they are moulded in such a manner that when served to the audience they have a new and fresh odor which permits them to go over in strong fashion. A. U.

### HARRY MORVIL AND CO.

Theatre—Proctor's 125th Street.  
Style—Sketch.  
Time—Sixteen minutes.  
Setting—Full stage.

A good dramatic playlet offered in a novel manner.

The scene is laid in what is supposed to be a district attorney's office. The district attorney and his young man assistant talk over a certain murder case, which the young man is prosecuting.

The assistant tells his superior that he feels that the accused, a dumb Italian boy, is innocent. The district attorney wants proof; so they send for the prisoner.

The boy enters, and the young man requests him, in a jargon of English and what is supposed to be Italian, to tell the attorney his story. The young man questions him and the Italian reproduces the scene of the murder and pictures every action that is supposed to have occurred. He does not say a word all through the offering, but puts the action vividly before his audience.

At the end the district attorney decides that the evidence against the accused is really circumstantial, and the boy is freed.

The acting has a few defects on the part of the attorney and the young assistant, but, as a whole, the offering should go very well on the three-a-day. G. J. H.

### WORK AND KEIT

Proctor's 125th Street.  
Style—Talking and acrobatic.  
Time—Twelve minutes.  
Setting—Special.

Work and Keit, two men, have a novel sort of offering, which includes bits of patter, a dance and some tumbling, all of which do not appear to get them anywhere. The patter employed is dull and lacking in any real cleverness. There is a dance which is only fairly well done, and the tumbling is done in a manner that does not get over very effectively. A stay on the small time seems to be in store for the turn, unless something is done to bolster up the act.

A special setting, depicting a café, is used. One of the men is seen in it imbibing some refreshing beverages. The other comes on, apparently intoxicated, and begins to deliver a line of chatter which fails to arouse very much enthusiasm. The audience here took it in silence. The member of the duo, who had been occupying a place in the café, then stepped out, and also proved to be somewhat shaky on his underpinnings. He did a few falls. The other helps him with a series of tumbles, continues the line of talk, and then goes into an eccentric dance. Following the dance effort some more falls were tried, a few whirls ending the act. I. S.

### TYSON AND HALL

Theatre—Proctor's 125th Street.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

Man and woman in a singing and patter skit. The man in full dress, which should be changed for clothes in which he would appear less stiff, starts with a song, and is interrupted by the lady. Some patter ensues which should be improved upon. Some other songs and a comedy number, "We All Stuck to Brown" were fairly well rendered. The closing number should be changed for something new.

With the rough spots smoothed out, the act will go on the three-a-day. G. J. H.



# VAUDEVILLE

## WHIPPLE AND HUSTON

Theatre—Mt. Vernon.  
Style—Novelty sketch.  
Time—Twenty minutes.  
Setting—In three (special).

It is very rare that an act which preaches the psychology of life scores a hit. Yet here is an offering that should please, no matter what kind of an audience it plays to. This offering has plenty of comedy, a beautiful setting and the morals preached are brought out in an interesting and novel manner.

The scene is laid in what seems to be some kind of Oriental shop. Shoes of an Oriental pattern are neatly arranged to one side, near a throne-like seat. On the other side is an electrical device with a number of press-buttons in it. A sign states that Mr. Biliken is the salesman on duty.

Biliken, in a velvet jacket (of course he wears trousers) and a fez cap, enters. He is a clean-cut, handsome looking chap, with black make-up for a pointed mustache, which should be substituted by one of hair. He put over some comedy remarks with the office boy, who stutters. A song by him about his job was rendered in good manner, and was received appreciatively.

Miss Whipple then entered excitedly, claiming that she is being followed by a man. After some talk between the two, she asks what kind of a place the store is, and he tells her that it is life's shoe shop. She tells him that she was just about to buy a pair of shoes. She seats herself on the throne, he presses one of the buttons in the device, and another device throws a box with a shoe in it to him. The first shoes she gets is wealth, the second is success, the next is friendship. She is about to buy the shoe of success, for he tells her with that shoe she can get wealth and friendship. The shoes she has been wearing are the shoes of trouble.

Up to this point of the play it was all comedy. She then inquired about a shoe which her mother had given her, but which she had lost, and he shows her the shoes of happiness. She wants them, but he tells her they cannot be bought. While he is not looking, she puts them on, and as she is about to leave he discovers her. She pleads with him, and finally gets them. She exits, leaving the shoe of trouble behind. He is soliloquizing when she returns, and the shoe of trouble disappears. They talk and repeat a new version of the song, "I Got a Job," and it appears that a romance has started. G. J. H.

## INNESS AND RYAN

Theatre—Proctor's 58th Street.  
Style—Talking and singing.  
Time—Fourteen minutes.  
Setting—In one (special).

Here's a team with a special drop and three or four changes in costume; in fact, all the little details necessary to a good act are present. But the material is lacking.

The lady, who, judging from all the noise she made during the offering, must be the comedienne, started the act with a song. The man joined her, and some patter followed. The woman talks too fast. This may have been her style of delivery, but it was very much overdone.

The act improved after the number by the man.

The lady, now attired in blue, started talking again, but this time had a few gags that were good. Some more songs and patter, with more changes by the woman, and one change by the man completed the offering. With some toning down in delivery and improvement in the material, the act should go well on the three-a-day. G. J. H.

## NEW ACTS AND REAPPEARANCES

(Continued on page 34)

### KENNY AND HOLLIS

Theatre—Audubon.  
Style—"Nut" comedy.  
Time—Eighteen minutes.  
Setting—In one (special).

These two men, in a comedy skit which stopped the show when reviewed here, should have no trouble in getting laughs in any house. Before they enter the drop starts the house laughing.

The drop shows the entrance to a Nut College, and the wall is pasted up with signs such as "Students short of money can draw on their pipes" and "If the man who left his wife and child in this town twenty years ago will come back his son will lick the stuffing out of him," etc.

The straight man has little to do. The comedian is clever. They started with a number of good gags, and after telling each one, the comedian would pull a differently colored handkerchief from one of his pockets and wave it, constantly injecting such lines as "Oh, we're too good for here," "Get this, all new stuff." And although he was a bit too self-assured, to give him credit most of the material is clever. Gags about grammar and patter comparing baseball to marriage, were put over with telling effect. The comedian did something on the style of Jim Toney's knock-kneed dance, by showing how a man with a wooden leg would do an eccentric dance. Some comedy folk dances, a Harry Lauder imitation, and a recitation by the straight man completed the offering. G. J. H.

### CHARLES BARTHOLOMEW

Theatre—Proctor's 125th Street.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

This chap enters and immediately gives the impression that the audience is going to see a good act. At least that seems to be his opinion of the impression he gives. In a full dress suit and carrying under his arm one of those high hats that just bend when you sit on it, instead of breaking, Bartholomew entered and, in a deep voice started to sing. But the song was a surprise, for it was a popular number. A few stories followed, also the same amount of laughs.

Then came the old reliable Irish number. After that, the audience which was wondering, found out what the high hat was for, as he proceeded to give an impersonation of somebody singing an ode to his latch-key.

Bartholomew did not show enough of the souse to make the proper effect. G. J. H.

### HOWARD RECKEFUS

Theatre—Proctor's 125th Street.  
Style—Singing and talking.  
Time—Eleven minutes.  
Setting—In one.

Howard Reckefus will need a great deal more than his petty officer's uniform and his Salvation Army recitation with which he closed his act, to even play the small time.

He starts with some verses to an Irish tune about the Germans. This was followed by a number of stories, which were poorly delivered. Not once, after he told the joke, did he stop for a laugh, but kept right on talking, not giving his audience time to find out that he was through with one story and had started on another. His patriotic recitation to the Salvation Army at the close of his act saved him, as he received a good hand for it. G. J. H.

### FRANK GARDNER & CO.

Theatre—Proctor's 23rd St.  
Style—Novelty skit.  
Time—Sixteen minutes.  
Setting—One and full stage special.

From all angles this act is an unusual novelty and with its scenic effects and atmosphere makes a very acceptable offering.

Three men and a woman comprise the act. It opens in one, with Gardner and the woman indulging in quick fire repartee, the talk being up to date and very humorous. After a minute or so it goes into full stage, with the man and woman seated in an aeroplane which is suspended in mid air. Light effects are used to give the impression that the couple, who are eloping, are traveling over the city with the man telling of the various points of interest seen below.

With respect to the aeroplane the idea may be called new. Still, it is somewhat patterned on the act Fields and Wooley were doing about twelve years ago called the "Airship."

The other two men lend great support to the act with their lines, and the finish is an unusual one, as it is a real modern ball room acrobatic dance and a sure-fire applause getter.

"The Aeroplane Elopement," which is the title of the offering, is an appropriate one and there is no reason why this act should not be kept going on any bill during the summer in a feature spot. A. U.

### BROWN AND SACHS

Theatre—Proctor's 125th Street.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

These boys start with a "Dixie" number, one of them being the possessor of a fair voice, and the other of a derby for comedy purposes.

The one with the derby was supposed to represent a Hebrew comedian, and therefore tried to put over Jewish comedy. He also attempted a Van and Schenck number, and his rendition of it in no way endangered the popularity of Van and Schenck.

The other followed with a song, which he put over despite his extreme nervousness. The "Hebrew" comedian tried a parody on "Ja Da," and repeated twice for no reason at all. The other played the violin very amateurishly, and also tried to dance, but had such a stage fright that he could not lift his feet. They closed with the same number with which they opened—and that was mostly like the end of their stage career. G. J. H.

### LANGDON AND SMITH

Theatre—Audubon.  
Style—Singing and talking.  
Time—Fourteen minutes.  
Setting—In one.

Two men constitute this act. They open with some patter and then, with one at the piano, deliver a "nut" song. Incidentally, one breaks a straw hat for comedy. They have pleasing voices and deliver their material well. One of the navy's songs was put over fairly well, but the orchestra, which was supposed to join it, seemed bashful at this house. The pianist sang a number and a comic recitation by the other followed. Some comedy with wooden guns and another song completed the offering. The act will find the three-a-day easy going. G. J. H.

### MAHONEY BROTHERS

Theatre—Hamilton.  
Style—Talking, singing and dancing.  
Time—Sixteen minutes.  
Setting—In one.

These Mahoney brothers are two in number, but one of them amounts to about three of the other in point of actual service to the act.

One of them, the one that scored so heavily, is dressed in loose-fitting clerical garb that gave him a truly humorous ecclesiastic appearance. The other one is dressed in regulation evening attire, which is not unsuited to his dignified bearing. The latter also sings and dances, but during the bigger part of their offering acts as a sort of foil for the japeries and caperings of his more entertaining partner.

They do their act in one, do these two, and it consists of dances, or rather dancing, songs and talk. The manner in which the clerically garbed one, hereinafter known as Rev., as the law contracts say, goes through his part of the offering is strongly suggestive of the Dooleys—chiefly Johnny. He wiggles and twists and steps and sings and talks, mostly alone, but intermittently with his brother, and his antics are nothing if not provocative of mirth. The other's contribution to the act is useful, after a fashion, but not necessary.

Together, they have an act with which they should have no difficulty in finding constant employment, even in the big time houses. At this house the act went over with a bang. M. L. A.

### LANE AND HARPER

Theatre—Hamilton.  
Style—Singing and talking.  
Time—Sixteen minutes.  
Setting—Special in one.

Lane and Harper are a young man and woman who sing and talk as if they had received their vaudeville education in cabarets. This does not mean that the cabarets have not developed some good performers; but it does mean that the standard in vaudeville—even in small time houses—is on a higher plane, which some performers fail to understand. It is this lack of understanding that is almost invariably reflected in the poor quality of their stage work.

Among other things, Lane and Harper sing and talk with a nasal twang, a fault which they should try to overcome.

At the outset, they are discovered sitting at a little table in a manicurist's shop, specially painted in as part of their drop, which represents the lobby of a large hotel. Their patter contains some good "punch" lines. They sing together and singly, and the girl makes three changes of costume. The costumes are all pretty and suitable.

They sing their songs well, barring the twang above referred to. Each has a pleasing personality, and at this house received a generous amount of applause. M. L. A.

### SANDIFER AND BROGSDALE

Theatre—Proctor's 125th Street.  
Style—Black-face.  
Time—Fourteen minutes.  
Setting—In one.

Despite the Scandinavian names, both men are colored and use extra blacking. They started with a song and then put over some patter in which one sprung a Frank Tinney story. A comic song by one was followed by the other with a capital imitation of Bert Williams in his old pantomime poker game. A song and dance completed the offering. Neither of the two can boast of a good voice. G. J. H.



## CHICAGO NEWS

## AGENTS PLAN TO TURN MANAGERS IF LAW PASSES

Scared by Proposed Statute to Reduce Fee to 3% They Have Retained an Attorney and Are Reported as Raising a Fund

Chicago agents, even though professing they have no interest in the bill introduced in the State Legislature to reduce the theatrical agent fee to 3 per cent, are leaving no stone unturned by which it might slip through and become a law. Some of the agents have taken the matter seriously and have engaged Adolph Marks as their attorney to oppose the bill when it comes up again in the legislature at Springfield. It is said they are contributing to a fund to be placed at Marks' disposal to fight the passage of the bill.

However, one of the local agents, in dis-

cussing the matter the other day, said that should the 3 per cent law be passed the local agents would become vaudeville managers and in that way get the compensation they feel they are entitled to on a salary basis from the acts they handle.

Apropos of this situation a number of Chicago acts which have been in the East recently have returned with loud cries about the business methods and the way they have been treated by the New York agents.

## CIRCUS SKIPS WRECK TOWN

The Hagenbeck-Wallace show skipped the town of Hammond, Ind., on this season's trip, showing at Joliet, Ill., in its place, on June 6th. The circus folk did not have the heart to play the town where, last year, the entire show was wrecked and sixty-three members of the aggregation were killed. The circus is headed for the northwest, going over the territory traversed by the Ringling Circus, playing towns in advance of the Ringling Brothers-Barnum & Bailey combined circus. There is considerable rivalry being displayed in the billing of the two shows.

## LOEW RETURNS EAST

Marcus Loew, who has been spending the last week in Chicago, departed for New York on the Twentieth Century Friday. Mike Levy, the Kramer and Levy Agency, was also a passenger on the same train. Levy goes East to search for new material for the approaching season and plans to remain in New York for the next fortnight.

## MILLER LOSES BOOKINGS

The bookings of the Ackerman-Harris Circuit have been taken away from Harry Miller, in the W. V. M. A. and placed in the hands of Tom Burchill, another broker in the same office. It is said that Miller has been on too friendly terms with a certain ten percent and that he had shown too much preference to this agency.

## ASCHERS WANT THE PLAYHOUSE

Negotiations are under way to transform the Playhouse on Michigan avenue into a permanent playhouse for motion pictures. The Ascher Brothers are dickering for the theatre in order to add to their long string of local "movie" houses. The Playhouse has been dark since "You'll Like it" proved such a "flivver" there.

## PEOPLE'S DROPS VAUDEVILLE

The Peoples Theatre, which has been playing Pantages acts, ended its vaudeville policy on Saturday night and will endeavor to continue through the summer months with straight motion pictures, opening again with vaudeville in August, when the regular Pantages road show will be seen there.

## SINGER SUCCEEDS MEYERS

Harry Singer, brother of Mort H. Singer, general manager of the W. V. M. A., has been appointed manager of the State Lake Theatre, succeeding Sam Meyers, who will be transferred to Los Angeles, where he will manage the Orpheum Theatre in that city.

## MAE M'COY WINS DIVORCE

Mae McCoy, formerly leading lady of the "King Dodo" company, which toured the country years ago, has been granted a divorce by Judge John J. Sullivan of the Superior Court. Earl McCoy, her husband, filed a bill for divorce last February, naming a Dr. Baldwin as correspondent and enumerating various meeting places for his wife and Baldwin extending from Dallas, Tex., to New York City.

Mrs. McCoy filed a cross bill charging her husband with cruelty and denying all charges of infidelity. The hearing was on the cross bill, and Mrs. McCoy was granted the divorce.

"In January, 1919, we had an argument over everything in general," Mrs. McCoy testified. "He told me then that I was a failure as a wife, in business and in every way. And he slapped me so hard that it left a mark on my forehead. Then he threw me against the wall. In his divorce bill McCoy made several unjust charges against me, and he had love letters published in all the papers about my relations with other men. They were old love letters written ten years ago during the first year we were married. I thought we had settled the quarrel about them. They merely contained words of endearment and there was no intimation of any intimacy whatever. I haven't seen the man since then."

## LOOP HOUSES TO STAY OPEN

It has been definitely settled that all loop vaudeville theatres will continue throughout the summer months. This will include the Majestic, State Lake, Hippodrome, Rialto and McVickers theatres. All The Ascher Brothers are dickering for the middle of June. A number of the loop legitimate houses will try and weather the heat by remaining open as long as possible, closing, perhaps, about the middle of July.

## "EAST IS WEST" COMING HERE

"East Is West" will open at the Studebaker Theatre after the run of "A Sleepless Night." Fay Bainter will come with it as its star. George Nash, who objected to going on the road, will also be a member of the company. Mr. Nash now contends that Chicago is not a road city.

## DON'T WANT TO BE A COLONEL

James C. Matthews, booking manager of the Marcus Loew Circuit, has declined to accept a lieutenant-colonel commission in the Illinois Reserve Militia.

## AUTHOR BREAKS LEG

Jack Burnett, writer of sketches, is recovering here from a broken leg received in an accident in this city last week.

## STOCK AND REPERTOIRE

## DAMROTH FORMS ROTATION BARN CIRCUIT FOR SUMMER

Strolling Players Will Appear One Night a Week in Six Different Towns, Presenting Three New Plays—A Barn Dance to Follow Show in Four of the Bookings

NEW MILFORD, Conn., June 9.—Giving their first performance in a large barn here next Thursday night, the Strolling Players, under the management of George Damroth, will open a rotation stock circuit which includes four barns and two theatres.

The barns, which are commodious, have been fixed up like theatres, with stages and portable scenery and with camp chairs for seats. Night performances only will be given and after each show the chairs will be removed and then an old-fashioned country barn dance will begin in which the players and all in the audience who desire will take part.

The company includes Charlotte Drew, Shirley Temple, Florence Conrad, George Milliner, Joseph Ferguson, William Tully, Arthur Damruer and Charles Kyle.

Three new plays will be given the first week, two of which, "In New Virginia" and "Officer, Call a Cop," are from the pen of Paul Prester Temple. The third is

"A Small Town Cinderella."

Following New Milford the circuit will be played in this order: Falls Village, Friday, June 13; Lime Rock, Saturday; Ridgefield, Monday; Terryville, Tuesday, and Cornwall, Wednesday, the last two dates being played in theatres.

The same towns will be played each week with no change in the above order, but three new plays will be given each week.

All of the towns in the circuit are in Connecticut and as most of them are within easy riding distance of the others it would be possible for those in one town attending the performance in the other towns.

The novelty of the scheme has appealed to New Milfordites and good attendance seems assured.

It is planned to continue the circuit until Fall.

## PICKERT OPENS UNDER TENT

HIGH POINT, N. C., June 7.—The Pickert Stock Company is playing a Summer season in a tent theatre here and is doing capacity business. It is the first time this organization has played under canvas and Manager Dodson is so well satisfied with the result that he will, hereafter, do the same thing every Summer. Night performances only are given and, as the show has a full crew of canvas men, the actors have nothing to do but act, and not help to put up the tent, as is often the case with dramatic shows under canvas.

The company includes Lillian Pickert, Ralph W. Chambers, Baby Carol Pickert, Dodson, Jane Hastings, Helen Grahame, A. J. Latelle, Ferdinand Grahame, Hugh Lester, Dave Riggan, Texas Johnson, Scotty Jones, J. A. Walten, O. A. Casey, John Williams and Clint J. Dodson, manager.

The show will stay here for a few weeks and then move, but will continue under tent until Fall.

## POLI OPENS IN WILKESBARRE

WILKESBARRE, Pa., June 4.—The Poli Players opened their regular Summer season here on Monday with "Nothing But the Truth" as the bill.

The company includes: Edward Everett Horton and Alice Clements, leads; Walter Marshall, Jack McGrath, Grant Irwin, Arthur Buchanan, Dorothy Blackburn, Marguerite Mason and May B. Hurst. Willard Dashiell is stage director; W. H. Brown, stage manager, and Vincent De Vito, scenic artist. "Eyes of Youth" will be given next week.

## JOBING IN WATERBURY

WATERBURY, Conn., June 9.—Edith Kingsley has joined the Poli Players for this week, having been specially engaged to play in "Mother Carey's Chickens," opening today.

## JOIN HORNE COMPANY

YOUNGSTOWN, O., June 7.—Hazel Baker and Milton H. Goodhand have joined the Horne company, which opens a Summer season here tomorrow.

## SEVENTH AVE. COMPANY CLOSES

After a run of four weeks the Blaney Stock at Loew's Seventh Avenue Theatre closed last Saturday night for the summer.

## MOSS HOUSE PUTS IN STOCK

The Broadway Players, a new organization under the management of Seymour Brown, Fred Ardath and Harry Krivit, opened a limited stay at B. S. Moss' Prospect Theatre, New York, last Monday with "A Pair of Queens" as the bill. The company includes Josephine Stevens, Nellie Degrasse, Nila Mack, Dorothy Allen, Fred Ardath, Harmon MacGregor, George Sinclair and Frank Deer. Tom McGrane is stage manager; Seymour Brown, stage director; Harry Krivit, company manager, and Arthur McCune, press representative. "The Debt," a new play by Seymour Brown and Harry Lewis, will be given for the second and last week.

It is the intention of Messrs. Brown, Ardath and Krivit to re-open the theatre next fall as a stock production house, presenting principally new plays for try-outs.

When the two weeks have been played here Brown and Krivit will take a musical comedy company to Portland, Me., and open for a summer season at the Rustic Theatre, Riverton Park. This company will include Nellie Degrasse, of the Prospect Theatre Company, and Margie Degrasse, Isabel Holland, Florence Reilly, Lilly Collins, Frances Kobel, Beulah Burke, Charles Vaughan, Tim Whelan and a chorus of sixteen.

## DOING BIG IN ILLINOIS

The George C. Roberson Show opened big this season in Illinois. The first week, with rain every night, the big new tent was filled and last week was a record-breaker. This season Roberson has a new tent, and his is now one of the most complete outfits in the State. The company includes: Emma Boulton, Louise Carter, Daisy Brown, Claudia White, Tom Brown, Jack Flemming, B. L. Dickerson, Pat Butler, Bert Pitts, Wm. Pottmeyer, Leonard Pottmeyer, Jake Nichols, George C. Roberson, Avon Brown and David Heilman in advance.

## JOIN SPRINGFIELD STOCK

SPRINGFIELD, Mass., June 5.—Edward Nannory and W. H. MacDougall joined the Poli Players here this week to play characters and general business, respectively. They open next Monday in "Johnny, Get Your Gun."



# NEW YORK CLIPPER

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## HOW COME?

Now comes Walter Hast seeking to prevent Georgie White from putting the word *scandal* into the title of the latter's musical melange. He sez, sez Hast, that he has a show out in Chicago called "Scandal," written by Cosmo Hamilton, which is earning money for both author and producer. And, since Georgie White calls his musical show "Scandals of 1919," there is unfair competition in White's use of the word *scandal*.

How, we ask, entreat and shout, do some of these producing managers "get that way"? Meaning, how comes it that Walter Hast is apparently unaware of the fact that the word *scandal* is a perfectly good uncopyrighted English word that has a place in every dictionary of the English language. Maybe he will maintain that Webster didn't have a right to use it.

But, as we said before, Mr. Hast is making money out of his "Scandal" show in Chicago, which probably accounts for his willingness to spend money hiring legal talent to prove that Georgie White is not entitled to the use of the word *scandal* in the title of his show.

Flo Ziegfeld once tried to monopolize the word *folies*, but the only thing that prevented him from doing so was a court of law and a couple of languages that existed long before he even began to think of some of the *folies* he is now so successfully producing.

Gus Hill, the eminently successful but less urban (surely the decorative Josef) producer of shows musical, once used the Anglo-French word "Follies" in connection with the title of one of his shows. Immediately, Ziegfeld sent formal and specific word to Hill that unless he (Hill) demobilized the title of his musical show, eliminating therefrom the word "Follies" and substituted another instead he (Ziegfeld) would invoke the law of the land on 'im.

Well, Gus Hill didn't oust the word "Follies" at the behest of Ziegfeld, so the latter took the matter up in the Supreme Court, which tribunal finally decided that Gus Hill had as much right to the use of the English language, or any other, for that matter, as did or does Flo Ziegfeld.

## GEORGE ARLISS HONORED

George Arliss, Master of Arts. An honorary degree conferred upon an actor by a great American university. There is no

question but what the degree reflects honor on the actor. It also reflects honor on the university that now calls him one of her sons.

Not so many years ago, in England, actor folk were taboo socially. Then came the transition period. The king conferred knighthood on an eminent actor. Oxford and Cambridge universities began conferring honorary degrees upon men who had distinguished themselves in the drama.

And now comes this country, which never really had the same prejudice against actors that England at one time displayed, through her universities telling the world that acting is an art that should be held in high esteem.

Soon, perhaps, somebody will endow a chair in acting at one of the large universities. A professorship will be created that has for its purpose the teaching of acting even as the study of dramatic writing is now part of the curriculum at some of the universities.

And if this should come to pass, we may expect to see producing managers like David Belasco and Arthur Hopkins imparting to the young idea in the classroom information designed to make of the students actors and artists par excellence.

## 25 YEARS AGO

Frank Jones was with the "Fanny Rice" Company.

"Christopher, Jr." was presented at Wilkes-Barre.

The Actors' Protective Union was formed in New York City.

Mrs. Annie Yeamans and Johnny Wild left Edward Harrigan's company.

Dorothy Daffron played at the Lexington Avenue Opera House, New York.

Harry Askin managed a summer Opera Company at the Tremont Theatre, Boston.

"I Don't Want to Play in Your Yard" was published by the Petrie Music Company.

Topack and Steele, Gus Pixley, Clipper Quartet, Tim Cronin, Thurgate Sisters, Belle Black, Ada Melrose, Alice Raymond and Delhauer appeared at the Casino Roof Garden, New York.

Terrace Garden, New York, opened with a vaudeville bill, including Annie Hart, Meehan and Raymond, Fonte Boni Brothers, Quaker City Quartet, Baggesen, Emerson and Emmonds, and Helene Mora.

## Answers to Queries

R. E.—Myra Helf played the Loew time three years ago.

W. W.—Clyde Fitch wrote "Beau Brummel," a four-act play.

T. V. S.—Edwin A. Kerr retired from the profession in April, 1916.

R. T. M.—Al Jolson is now playing at the Boston Opera House, Boston.

B. Z.—The Four Cohans were with "Peck's Bad Boy" twenty-seven years ago.

J. I. P.—Fayette Welch was shot and killed by William Flannery in March, 1892.

L. L.—The Trahern Circuit Company disbanded in Cherryvale, Ky., on Feb. 3, 1917.

O. O.—The Columbia Theatre, Brooklyn, was opened in March, 1892, with "Alabama."

J. N.—Yes, Alfred Noyes, the poet, has also written some drama. One of his plays is "Sherwood."

S. S., BOSTON.—Harry Jolson has played the Pantages time. Yes, he is the brother of Al Jolson.

H. J.—A. H. Woods produced "The Squab Farm." Frederic Hatton and Fanny Locke Hatton wrote it.

B. K.—Ada Lewis played the role of the tough girl in "The Last of the Hogans," twenty-seven years ago.

T. A.—George Hanlon retired from the Hanlon Brothers Company to become a clergyman in February, 1892.

Mrs. B. M.—Don't know publisher of "Just A Toast to Mother." Perhaps some CLIPPER reader can supply it.

H. H.—The Empire Theatre, Maidstone, London, Eng., was re-opened as a motion picture house in February, 1917.

K. N. L.—Lucien Bonheur's French Theatre Company started a three weeks' engagement at the Theatre Francais on April 17, 1916.

S. D.—Any producer will give you a chance. An advertisement in THE CLIPPER is a good way of getting them to know about you.

P. C.—Guy Hoppe, of the two-man musical act of Goldsmith and Hoppe, died on April 13, 1916, in Boston from a hemorrhage of the lungs.

O. N.—The Royal Opera House, Yarmouth, N. S., was sold on April 7, 1916, at a sheriff's sale. F. G. Spencer was at the head of a syndicate which purchased it for \$27,200.

E. D.—All of the publishers whose advertisements appear in the CLIPPER accept outside manuscripts. It requires salesmanship to place them, however, due to the enormous number of writers.

M. D.—Mrs. Leslie Carter has not appeared on the stage for several years. She is living in New York, but is preparing to sail for England shortly, where it is said she intends to make her home.

W. Q.—Emily Stevens was starred in "The Fugitive." It was a four-act play by John Galsworthy. Oliver Morosco produced it. It opened on March 19, 1917, at the Thirty-ninth Street Theatre.

H. A.—Joseph Brooks produced "The Great Pursuit." It was written by C. Hadson Chambers. It opened on March 22, 1916, at the Shubert Theatre. Ralph Long was the business manager there at the time.

O. T.—Mrs. Lillian Rambeau, mother of Marjorie Rambeau, did appear in stock. She made her first appearance in the East in "The Man From Home," at the Grand Opera House, with Brooklyn's Own Stock Company.

J. T. S.—Maurice V. Samuels wrote "The Wanderer." It was a Biblical play in three acts. He adapted it from "Der Verlorene Sohn," by Schmitboun. It received its premier on Feb. 1, 1917, at the Manhattan Opera House.

L. T.—The late Henry Blossom wrote the book and lyrics for "Eileen." Victor Herbert provided the music. It had its New York premier on March 19 at the Shubert Theatre. Joseph M. Weber produced it.

H. H. B.—George D. Parker wrote "The Dawn." A. H. Woods produced it. It opened on May 1, 1916, at Atlantic City with Kathleen MacDonnel, William Devaux, Robert Edeson, Sarah McVicker and Annie Buckley in the cast. Yes, it had a short run on Broadway.

R. E. W.—Harrison Rhodes and J. H. Benrimo wrote "The Willow Tree." It opened at the Cohan and Harris Theatre on March 5, 1917. Included in the cast were Fay Bainter, in the lead; Shelley Hull and Harold Vosburg. The other person you mention was not in the play at the time.

L. K. R.—"You're In Love" and "Lilac Time" opened on Feb. 6, 1917. You are wrong as to the theatres at which they were given. The first named was presented at the Casino, the latter at the Republic. Otto Hauerbach and Edward Clark wrote the book and lyrics for "You're In Love," and Rudolph Friml the music. "Lilac Time" was written by Jane Cowl and Jane Murfin.

## Rialto Rattles

### VAUDEVILLE PROVERBS

If your voice is going wrong,  
Try an onion—make it strong.

### BUT THEN, LITTLE THINGS COUNT

Seems to us that costumes worn by some of our performers are rather small things to complain about.

### THEY MISPLACED IT

Wouldn't it have been better judgment to have placed the "Bull" Durham sign on top of the Putnam building, instead of the Wrigley Gum illumination?

### WE ARE NOT SURE

The new farce comedy called "In Betty's Bed" has been renamed "Oh, George, Forgive Me!" Wouldn't it be better to leave both titles as they are and make the second a sequel to the first?

### IT WAS FOREVER THUS

The bed-room scene,  
It is obscene,  
And should be dropped, the good men say.  
But in the night,  
They hunt the light  
Which marks the place where such scenes play.

### IT HAS TWO SIDES

When the weather is cold,  
The film actor boid,  
Feels warm, while the workingman freezes.  
But the same actor's lot,  
When the weather is hot,  
Must be tough, as he kisses and squeezes.

### BETTER OR WORSE

A week ago Monday, when the feature picture "For Better or Worse" was being shown at a local theatre, the electric light sign read:

BETTER  
OR  
WORSE  
VAUDEVILLE.

### MAYBE HE WAS RIGHT

Joe Towle, who served as an infantryman in the A. E. F., was given a qualification card to fill out prior to his discharge from the service. One of the questions asked was, "What did your army career best qualify you for?"  
"A long distance hiker and a pack mule," was the answer.  
weeks.

### TRUTH IN RHYME

To an actor a tramp said one day  
I must get a loan, bills to pay,  
The money I borrow,  
I'll pay you tomorrow,  
I must have the kale right away.  
The other regarded the bum,  
And finally loaned him the sum,  
When not dissipating,  
He still is awaiting,  
The morrow, which never will come.

### HEARD BACK STAGE

"They gave me a big hand—I guess I'll have to tell them that they're the best audience I have ever played to."  
"Stay around and listen to the gags that act ahead of us pulls. Next week when we play a different house, we can use them and get away with it."  
"It's tough for us this afternoon. There are a lot of kids in the audience and the prohibition stuff won't go."  
"Lucky for us we go on ahead of that other act, or we would have to change all of our stuff, which is just like theirs."  
"Say—that crowd never heard that new song—let's tell them we wrote it."

### SELWYNS TO STAR BLINN

Holbrook Blinn has signed with the Selwyns to star in "The Challenge," by Eugene Walter. Allan Dinehart, Lotus Robb and Dan Johnson will support him in the play, which will have its initial presentations in August at Long Branch and Asbury Park, whence it will come to New York.



# FOREIGN NEWS

## HITCHCOCK RETURNING TO N. Y. AFTER FLOPPING IN LONDON

**Bad Material and Arrangement of "Hello America" Lead Comedian to End Contract, Leaving Bill Rock and Francis White a Success—No Successor Yet Picked**

LONDON, England, June 1.—Raymond Hitchcock quit the cast of "Hullo America (Re-Hitched)" last night as the closing incident of his "flop" in that production, and is returning to New York. Hitchcock's "flop" has disarranged his plans, for, according to announcements at the time of his arrival here, he was to stay until Fall.

No one realizes Hitchcock's failure more than he does himself, for he publicly admitted it directly following the first performance of the show. He also realizes that it is going to be a task to rehabilitate himself in the favor of London theatregoers.

Probably no idol of the local stage has ever made such a decided failure and his warmest admirers admit his replacement to favor is not likely to be accomplished except through the medium of an extraordinarily good stage work that will give him opportunity to display those qualities which won his former favor.

"Hullo America" is not such a work and in its present form is very mediocre entertainment. But, in spite of this, the advance announcements of the Hitchcock-White-Rock-Moore combination had led the local playgoer to believe they could carry anything to success. This they have not done.

But the other three of the combination have made individual successes and Hitchcock alone has failed. This makes his failure the more pronounced.

The Referee, in speaking of the show, said: "Raymond Hitchcock, of 'Mr. Manhattan' fame, and Frances White, a little American comedienne, entirely new to London, do not recapture all the brilliance of Elsie Janis and Owen Nares in the original

production here of 'Hullo America.' Mr. Hitchcock has the same solemn, strident manner as of old, and sings conscientiously out of tune, but it all hangs very heavy on a revue from which the story (which really did count originally) is now entirely eliminated, and which is needed to give the show a dash. Then came some playlets of the 'Eternal Triangle' from the French and English points of view, but they were astonishingly tame, and Mr. Hitchcock's new melancholy song, 'Here Comes the Groom,' was melancholy without being very much else. Altogether, the new edition of 'Hullo America' needs a great deal of rehitcking before its old success can hope to continue without a hitch."

Another paper said: "The rehitcking of 'Hullo America' at the Palace Theatre, consequent on the introduction of Raymond Hitchcock, Frances White and William Rock, left a good deal to be desired. Mr. Hitchcock's croaky personality is ingratiating. He has quaint little mannerisms of gesture and expression which mildly amuse. He is anything but a singer, however, and his efforts to render some half-dozen vocal numbers were disconcerting."

All of the critics took the same attitude, only differing slightly in their mode of attack. Some of them took the view that Hitchcock was unprepared, which he no doubt was. He was palpably uneasy and not the Hitchy London knows.

But what stands out prominently is the fact that Hitchcock flopped with the show while his co-workers were well received. There is no gainsaying the fact that the book of "Hullo America" needs strengthening.

### WOULD UNITE FILM AND DRAMA

LONDON, England, June 3.—The Actors' Association is now considering the combination of the Kinema actors with the actors of the spoken drama and is debating the question of asking the screen players to join the Actors' Association. In some quarters the proposition has met with disfavor and Ben Greet in an open letter asks a full discussion of the matter before taking a step which, to his mind, may not only retard the reconstruction of the actors as a body, but may prove detrimental to the interests of both branches. Greet points out that the spoken drama and the motion picture are distinct and separate and that artists engaged in one should not be encouraged to engage in both.

### LONDON SEES "MY OLD DUTCH"

LONDON, England, June 4.—Albert Chevalier has at last reached London with his play, "My Old Dutch," taken from his famous song of the same name. While the critics state that the play is disconnected, they also agree that it is human and that Chevalier's success is indisputable.

Whether it will or will not have a long life in London remains to be seen. At present, London likes it and when it ceases to, it can tour indefinitely for the provinces also like it.

### OFFER \$560,000 FOR TIVOLI

LONDON, England, June 4.—The British Bijou Cinematograph Theatres, Ltd., has made an offer of \$560,000 for the New Tivoli Theatre. The shareholders have advised the directors that it is their desire to accept the offer and it seems as though the deal should go through.

### PARIS ACTORS' UNION MEETS

PARIS, France, May 30.—The first meeting of the Actors' Syndicate, the newly-founded Union of Paris, was the outstanding event in local theatricals. The meeting, which marked the first step toward an affiliation between the actors and the Confederation of General Labor, was held at the Theatre Antoine, donated by Director Gemier. The attendance was large and everyone present was in sympathy with the objects of the organization. It was decided that anyone to be eligible to vote must be at least twenty years of age and have had at least three years' experience on the stage. A temporary committee was elected consisting of MM. Carpentier, Baur, Campana and Signoret, and Mmes. Perrot, Guitty, Lara and Ollivier. The membership fee was fixed at one dollar a month.

### NEW SUTRO PLAY READY

LONDON, England, June 4.—"Capital and Labor," Alfred Sutro's new play, is ready for presentation at Wyndham's Theatre as soon as "The Law Divine" shall have finished its run at that house.

### ENGLAND LIKES "NATURAL LAW"

LONDON, England, May 30.—Charles Harrington has produced "The Natural Law," an American play, in the provinces, and it has made a decidedly good impression.

### "SKITTLES" GIVEN ON TOUR

LONDON, England, June 5.—"Skittles," a three-act comedy by Lachmere Worrall and Arthur Rose, has been produced in the provinces by Jay and Platt and after a short tour will be brought to London.

### ROCK & WHITE BILLED APART

LONDON, England, June 4.—The separate billing of William Rock and Frances White in the "Hullo America" show, at the Palace, is causing considerable comment. Just who is responsible for the split in the billing is not known. But their billing had no effect upon their performances.

Miss White has "gotten over." The majority of the critics have pronounced her a London hit and the more London sees of her the better it likes her. Rock has also made good in spite of the fact that he had to fight it out alone.

### SELLING SEATS A YEAR AHEAD

LONDON, England, June 7.—The record for advance sale of seats was established last week by "The Maid of the Mountains" at Daly's Theatre, when seats were sold for Easter Monday, 1920. In great big successes heretofore it has not been uncommon to sell seats for three months ahead, but so far as the records of London theatres go this is the first time that seats have ever been booked a year ahead.

"The Maid" will celebrate her 1000th performances on June 24.

### "GOING UP" HAS ANNIVERSARY

LONDON, England, June 4.—The anniversary of "Going Up" at the Gaiety Theatre last week was celebrated by a grand ball at the Savoy Hotel. Joseph Coyne was floor manager and he was assisted by Frank Lator and Raymond Hitchcock. What were called "terpsichorean eccentricities" were exhibited by Rosa Campbell, Henry de Bray, Irene Magley, and Porter, Betty Blake and Harry French, Ivy Shilling and M. Marini, and the Tickle Toe dancers from the Gaiety.

### HITCHY AND ERROL TO MAKE UP?

LONDON, England, June 5.—London is talking about the possibility of a reconciliation between Raymond Hitchcock and Leon Errol. In fact, it has been confidently predicted that their old friendship, if not their business relations, would be renewed before the return of either to the United States.

### PAISLEY CHANGES HANDS

LONDON, England, June 5.—E. H. Bos-tock, having purchased the Paisley Theatre, Paisley, from J. H. Savile, took possession of the house on Monday, but will probably not begin the management of it till next September. In the meantime he will decorate and refurbish the interior.

### WOMANLESS PLAY RUNS ON

PARIS, June 9.—"Pasteur," Sach Guitry's drama, which has no feminine characters in the cast, has had over 125 performances in one of the local theatres here, which is a remarkable run when one considers that there is no feminine interest in the piece.

### DAPHNE POLLARD RETURNING

LONDON, England, June 6.—Daphne Pollard, one of the big hits in "Joy Bells," contemplates a visit to the States in September to see her parents. Miss Pollard is, perhaps, the most popular American actress in London at the present time.

### VIOLA TREE LEASES ALDWYCH

LONDON, England, June 5.—Viola Tree, by arrangement with C. B. Cochran, has taken over the Aldwych Theatre which she plans to devote principally to revivals of Shakespearean plays. "The Tempest" will be the first offering.

### "NOTHING BUT THE TRUTH" TOURS

LONDON, England, June 5.—"Nothing But the Truth" has started a provincial tour with Charles Glenny, O. B. Clarence, Paul Arthur, A. E. Matthews and Doris Mansell still in the cast, while Joyce is the new heroine.

### MARLOW IS DUE IN LONDON

LONDON, England, June 4.—Frank Weathersby, London representative of George Marlow, the Australian manager, has received a cable announcing that Marlow is on his way to England via the United States.

### COATES SIGNS WITH BEECHAM

LONDON, England, June 4.—Albert Coates has signed with Sir Thomas Beecham as principal musical director for the Covent Garden and Drury Lane opera seasons.

## STOCK NEWS

(Continued from page 16)

### HENDERSON'S PLAYERS READY

Henderson's Players are about ready to start on their annual tour of summer hotels. Manager Henderson has secured a number of new one-act plays for his repertoire, among which are playlets by Robert W. Sneddon and Harry Kemp. The company will tour the fashionable summer resorts in New York State.

### JOHNSTOWN STOCK CLOSING

JOHNSTOWN, Pa., June 9.—The Myrtle Harder Stock Company will close its season at the Cambria Theatre, next Saturday night. Manager Harder came here intending to stay for the Summer, but business has not been good enough to warrant the company remaining here.

### CORMICAN OPENS MONDAY

NEW BRITAIN, Conn., June 9.—The James Cormican Players open at the Lyceum Theatre here next Monday for a season of ten weeks. It has been several years since New Britain has had a Summer stock.

### JOINS ROCHESTER CO.

ROCHESTER, N. Y., June 6.—Cyril Raymond has been engaged by Howard Rumsey as stage director of the Manhattan Players at the Lyceum Theatre. He opens with "Broadway and Buttermilk."

### GOES WITH MINTURN CO.

MILWAUKEE, Wis., June 6.—Ann Morrison has joined the newly organized Harry Minturn company which opens next Monday at the Davidson Theatre in "Fair and Warmer."

### JOBS IN UNION HILL

UNION HILL, N. J., June 9.—Charlotte Lambert is jobbing this week with the Keith Stock at the Hudson Theatre in "The Blue Envelope."

## CHICAGO NEWS

(Continued from page 16)

### FILM CENSOR MOVE KILLED

It is thought that the "Home Rule" amendment on censoring of motion pictures has been killed as far as the members of the State Legislature are concerned. During the past few days all eyes were centered on Springfield, Ill., where Chicago staged its fight for Home Rule. But the Windy City went down to defeat, which, incidentally, killed the proposition to give Chicago jurisdiction over local censorship. However, it is proposed to continue the fight, with hopes that a future victory may be scored.

### STATE LAKE GOING STRONG

The State Lake Theatre has been playing to capacity business almost since its inception as a vaudeville theatre with popular prices. Strong bills are being arranged and are drawing capacity audiences. Eddie Foy and the Little Foyes were last week's headliners and are credited with breaking the house record, which was established the opening week.



# BURLESQUE

## AMERICAN SETS NEXT SEASON'S ROUTES

WILL OPEN AUGUST 25

The official opening of the American Burlesque Association next season will be Aug. 25. The routes and openings of the shows are given below:

Brooklyn, Star, "Girls from Joyland."  
Springfield, Plaza,  
Worcester, Grand, "Parisian Flirts."  
Boston, Howard, "Sport Girls."  
New York, Olympic, "Edmund Hayes."  
Brooklyn, Gayety, "Social Follies."  
Newark, Gayety (formerly the Carlton),  
"Deadly's Show."

Open week, ———, "Dixon's Big Review."

Philadelphia, Trocadero, "Jazz Babies."

Camden, Broadway, "Razzle Dazzle Girls."

Wilkes-Barre, Majestic, "Round the Town."

Seranton, Majestic, "Girls from the Follies."

Binghamton, 3 days, Armory; Niagara Falls, 3 days, International, "Some Show."

Toronto, Star, "Midnight Maidens."

Open week, ———, "Sliding" Billy Watson.

Cleveland, Empire, "Blue Birds."

Detroit, Cadillac, "All Jazz Revue."

Chicago, Englewood, "Lid Lifters."

Chicago, Haymarket, "Beauty Review."

Milwaukee, New Gayety (formerly Orpheum), "Tempters."

Minneapolis, Gayety, "Oh, Frenchy!"

Sioux City, Gayety, "Pat White."

Kansas City, Century, "Grown Up Babies."

Open, ———, "Monte Carlo Girls."

St. Louis, Standard, "Mischievous Makers."

Terre Haute, Grand Opera House, Sunday, Indianapolis, Park, balance of week, "Cabaret Girls."

Louisville, Gayety, "Broadway Belles."

Columbus, Lyceum, "French Follies."

Pittsburgh, Victoria, "Record Breakers."

Penn Circuit, ———, "Pacemakers."

Baltimore, Gayety, "Aviators."

Washington, Lyceum, "Kewpie Dolls."

Philadelphia, Bijou, "Sweet Sweetie Girls."

Hoboken, Empire, "Follies of Pleasure."

There are also three open weeks, one after Newark, one between Toronto and Cleveland, and one between Kansas City and St. Louis. The first will, no doubt, be filled in before the season opens, as there are several places under consideration now. The second week is the Buffalo week, which will be taken care of shortly, as it has not been decided what house this circuit will play in that city. That will leave only one week lay-off.

The circuit, according to the route, has all week stands except Binghamton and Niagara Falls, which are three days each, and the Penn Circuit of one-nighters.

The Carlton, Newark, will be re-named the Gayety. The shows will play the Orpheum, Milwaukee, which will be called the New Gayety.

St. Paul is out, as is Camp Dix, Wrightstown. The Gayety, Philadelphia, has been replaced by the Bijou, a few doors away.

A number of the shows have been re-named. The Haymarket, Chicago, has replaced the Crown.

### "FRENCH FOLLIES" TO CLOSE

INDIANAPOLIS, Ind., June 9.—The "French Follies" will close a three weeks' engagement at the Majestic, this city, Saturday night. The show has had a forty-three week season.

There will be 100,000 Shriners here next week, it is claimed, and the show will give three performances daily.

### KAHN'S COMPANY CHANGING

Caroline Warner will close at Kahn's Union Square Saturday and return to her home in Cleveland for a few weeks' rest. Emily Clark, who closed with the "Broadway Belles" Saturday night, will take her place Monday.

Nellie Nice will open for Kahn June 23, replacing "Babe" Wellington. Jim Bennett will open next Monday for a week, taking Harry Steppe's place. Joe Marks and Eddie Cole start a three weeks' engagement June 23.

Garizora will open an indefinite engagement at this house next Monday.

### FEW HOUSES LEFT OPEN

The only burlesque houses open now around New York are the Columbia, Kahn's Union Square, Olympic, National Winter Garden, Hurtig and Seamons, Empire, Brooklyn, and Miner's Empire, Newark. The last two will close this week.

Hurtig and Seamons, it is said, will close next week. The Columbia, with "Peeka-Boo," is having a summer run, and the other three houses are playing stock.

### VAN HORN GOES TO COUNTRY

Harry Van Horn, advertising agent of the Casino, Brooklyn, left for Gayhead, Sullivan County, N. Y., Monday for the summer, where he will try to recuperate from his recent illness. The Casino closed Saturday night.

### HAS PIECE OF "BROADWAY BELLES"

Joe Leavett, formerly of the firm of Beatty and Leavett, is now interested in the "Broadway Belles," and also managed the show the last six weeks of the season, which closed last Saturday at the Olympic.

### WILL ELECT OFFICERS

Secretary Will Roehm announces that there will be an election of officers of the Burlesque Club tonight (Wednesday) at 8 o'clock. He wants every member present at that time.

### WEBER PLACES TWO

Ruth Addington has signed with the "Social Follies" and Mildred Campbell with Mollie Williams Show for next season. They were handled by Ike Weber.

### WATSON IN CHICAGO

"Sliding" Billy Watson left New York Monday for Chicago to look over scenery and wardrobe for his show next season. He will return early next week.

### GOES WITH PEARSON SHOW

Arthur Pearson has signed Martha Pryer for Herk and Pearson's "Girls A La Carte" on the Columbia Circuit next season.

### SIGNS FOR TWO YEARS

Joe Marks, featured comedian of the "Broadway Belles," has signed for two more seasons with Joe Oppenheimer.

### MURPHY CONTRACT ENDS

Frank "Rags" Murphy has received a release from the contract he had with Tim Sullivan.

### HASTINGS GETS A JUVENILE

Fred Dale, juvenile, has re-signed with Harry Hastings for next season for the Big Show.

### SYDEL BENNETT IN HOSPITAL

Sydel Bennett is confined to a hospital in Detroit with an attack of appendicitis.

### JOINS MINSKY SHOW

Ambark Ali will open at the National Winter Garden next Monday.

## SHOW ROSTERS BEGIN TO FILL UP

THIRTEEN ARE COMPLETED

A considerable number of burlesque producers have been active the past week in assembling the cast for their productions on the Columbia and American circuits. They have been rather careful in selecting the people in their shows with the view of having their principals properly mated to avoid changes having to be made early in the seasons.

Those shows which have succeeded in completing their rosters include:

"Rube" Bernstein's "Follies of Pleasure,"

—Clyde Bates, Tom McKenna, Manny Besser, Mae Mills, Annetta LaRochelle,

Violet Hilson, Sammy Klein and the Hyatt Sisters. Executive staff, "Rube" Bernstein,

manager; Chas. Koster, general representative; Ben Bergman, musical director; Jim Gorman, carpenter; Dick Simons, property

man, and Jack La Van, electrician.

E. Thomas Beatty's "French Follies"

—Harry Fields, Lena Daly, Walter Parker, Gladys Jackson, Chas. Fairman

and Flo Wells. Executive staff, Eddie Daly, manager; Billy Exton, agent.

E. Thomas Beatty's "Oh! Frenchy!"—Al

Martin, Hazel Ford, Martin White, Lottie Lee, Harry Morrissey and Jack Rice.

Mollie Williams Own Show—Mollie Williams, Emil Casper, Harry Bowen, Billy

Purcella, Sveleen Ramsay, Mildred Campbell, Madge Boaz and Frank Fanning will

appear in Miss Williams' new act, "Above 53."

Peck and Jennings "Jazz Babies"—Don

Clark, Frank X. Silk, George Carroll, Sonny Lawrence, Rene Vivienne, Mae

DeLisle and Florence Whitford. Executive staff, George Crabtree, manager, and

John Fay, agent.

Harry Hastings "Razzle Dazzle Girls"—

Harry Steppe, Benny Howard, Palmer Hines, Willie Mack, Dave Malcom, Nellie

Nice, Vic Dayton and Ethel DeVeaux.

Chas. Baker's "Tempters"—Bert

Bertrand, Sid Winters, Gertie Ralston,

Frank Hansoom, Dolly Winters, Margie

Hilton, Billy Thomas, Gen Ward and Fad

and Fancy. Executive staff, Abe Finberg,

manager; John Dow, agent.

Chas. Baker's "Oo La La Girls"—Max

Field, Stella Morrissey, Frank Anderson,

Forest G. Wyer, Florence DeVere, Anna

Fink, Chas. LeVine and Nelson and Nelson.

Executive staff, Otto Cheves, manager, and

Milton Glaser, agent.

Irons and Clamage "All Jazz Revue"—

Lou Powers, Pat Daly, Chas. Glick, Ray

Kelly, Bob Wolf, Margie Catlin, Leona St.

Clair, Pearl Hamilton and May Hamilton.

Tom Sullivan's "Monte Carlo Girls"—

Sarah Hyatt, Kitty Warren, Flo Owens,

Eddie "Bozo" Fox, Fred Reeb, Earl Hall,

Johnny Hudgins, Joe Wilton will produce

the show. Tom Sullivan, manager, and Ed.

Sullivan, business manager.

I. H. Herk's "Beauty Trust"—Frances

Farr, Effie Burton, Jack Pearl, Al Hillier,

Frank Damsal, Three Rounders, Royce and

Royce and Eugene Rauth. Executive

staff, Harry Rose, manager, and George

Young, agent.

Geo. Beltrages "Hip, Hip, Hooray Girls"—

Cane and Herman, Frank Berry, Helen

McClain, Tillie Storke, Thelma Seaville,

Perrin Somers and Bernard Sisters. Geo.

Beltrage, manager.

Edmund Hayes and his Own Company—

Edmond Hayes, George "Bozo" Snyder,

Ida Emmerson, Harry Hills, Della Clark,

Bill Lewis and Ruth DeNice. Art Moeller,

manager; Chas. Sacks, leader.

### RIFE TO MANAGE MINERS

William Rife, manager of the Casino, Brooklyn, resigned last week to accept the management of Miners' Theatre in the Bronx, next season.

Rife has been manager of the Casino the last three seasons and has been very successful. The business at that house has increased nearly one hundred per cent during the time it has been under his control.

James Sutherland, this season manager of the Majestic, Jersey City, will succeed Rife as manager of the Casino when it opens next August.

It is the intention of the management to put Miner's on the level with the high class Broadway houses next season.

They are going to do away with all advertising curtains. No candy or cigar stands will be allowed in the theatre, nor will these articles be sold in the house.

Smoking will be allowed only in the balcony and gallery. All attaches in front of the house will be in uniform.

These changes will be tried for six months as an experiment and, if found successful, will be continued and tried at the other Miner houses.

### LOOKING DEMPSEY OVER

TOLEDO, Ohio, June 9.—Ray Rottack and Fern Miller (Mrs. Rottack) arrived here today and will spend several weeks with Jack Dempsey and Jack Kerns before returning to their home in Detroit. They closed with the "Broadway Belles" last Saturday in New York.

### GENE ST. CLAIRE MARRIES

WEBSTER, Mass., June 3.—Frank E. Hanscom, with the "Pirates" last season, and Gene St. Claire, with the "Jolly Girls," were married in this city yesterday. They are both with Bert Bertrand's "All Aboard" company playing through New England.

### McARDLE SUCCEEDS BUSSEY

Ed. McArdle, who, for the last four seasons has managed Shea's Hippodrome, in Toronto, has been appointed manager of the Gayety, that city, by the Columbia Amusement Company, taking charge next season. He succeeds Fred Bussey.

### THREE MORE SIGN

Effie Burton, a prima donna, and Fred and Villa Royce, were booked last week with I. H. Herk's "Beauty Trust" for next season, and Flo Owens, ingenue, with Tom Sullivan's "Monte Carlo Girls." Roehm and Richards did the booking.

### WILL OPEN AT KAHN'S

Jim Bennett, who recently arrived here from Detroit, where he has been in stock at the Avenue the last three seasons, will open at Kahn's, Union Square, next Monday, taking Harry Steppe's place. The latter is to take a few weeks' rest.

### WAINWRIGHT RE-ENGAGED

Harry Hastings has engaged Billy Wainwright as straight man for Dan Coleman in Hastings' Big Show for next season. Wainwright is at present at Kahn's Union Square Theatre.

### EVANS GOES TO GAYETY

Leon Evans, treasurer of Miner's Empire, Newark, will manage the Gayety, that city, formerly the Carlton, playing American Circuit attractions next season.

### "MAIDS OF AMERICA" CLOSSES

BOSTON, Mass., June 14.—The "Maids of America," which was to have a run at the Gayety this city, closed last Saturday night on account of the warm weather.

### MORRISON'S HAS NEW "PROPS"

Billy Peranna, property man of the Empire, Brooklyn, has been engaged as stage carpenter at Morrison's, Rockaway. He will start there Saturday.

Burlesque Continued on Pages 27 and 33



# MELODY LANE

## SOL BORNSTEIN GOES WITH IRVING BERLIN

**Former Business Manager of the Broadway Music Corporation Joins New Firm—Will Be Business Head**

Sol Bornstein, for several years business manager of the Broadway Music Corporation, has joined the recently formed Irving Berlin Company, and when it opens its offices will be the business manager.

Bornstein, who during his comparatively short connection with the publishing business has made a quick and big reputation, signed last week to go with the new company after several weeks of negotiation. In addition to receiving one of the big salaries of the music business Bornstein also has a stock interest in the company which will publish and exploit both popular and production music. Berlin has three new productions completed and placed, and these, in addition to a number of popular songs and interpolated numbers in musical shows, will form the nucleus of the catalog.

The offices of the Berlin company will open around July 1.

The business and professional staff of the company is now practically complete, and the plans as outlined at present are to commence business in a big way.

## HARD FOR ACTOR-SONGWRITERS

A new clause in the by-laws of the Music Publishers' Protective Association is going to make the going hard for the singing actor who in the dull season decides to write a ditty and collect a big advance from some publisher who believes that with the aid of the writer it can be sung to fame and fortune.

The by-law provides that no member of the association is allowed to pay the actor-songwriter an advance royalty on any song submitted and accepted for publication. The only exception to the rule is in connection with those actors whose song-writing reputations are already established.

## MOTHER SONG SCORES BIG

Some popular hits are made over night, while others "just grow." In the latter category must be placed Hager and Goodwin's song "That Wonderful Mother of Mine." No song on this oft used theme has more all around qualifications to recommend it than this. The song has forged its way upward to great popularity because its arrival there was from the first inevitable. It's charm lies in its simple earnestness and tuneful setting. An increasing number of acts are using it weekly, and all of them report in enthusiastic terms of the warm reception it invariably receives. M. Witmark & Sons are its publishers.

## WALKER HAS MANY SONGS

Ray Walker, who has been in France for the past year entertaining the soldiers, has written many songs which he intends placing when he returns to this country. A number have been featured in connection with the soldier entertainments and have been so well received that big things are expected from them. Walker has refused a number of good offers from French and English publishers, preferring to wait until his return to the United States to place them with American firms.

## ALBERT WITH B. D. NICE CO.

Carl Albert, who has recently returned from France, has joined the staff of B. D. Nice & Co., and left for the West last week.

## McSHAYNE WITH MUSIC HOUSE

Jack McShayne, the tenor, has joined the professional staff of the McCarthy & Fisher Co.

## FEIST OPENING NEXT TUESDAY

The formal opening of the new Leo Feist Inc. professional studios at No. 711 Seventh avenue, will be held next Tuesday, when all the entire singing profession, actors, musicians and all others interested in music are invited.

The new studios, models of elegance and convenience represent the last word in professional office construction and those that have not already visited the place can prepare themselves for a big surprise.

John Wenger, whose artistic creations at the Metropolitan Opera House, the Rialto and Rivoli theatres have attracted wide attention, has contributed the art portion of the studios, which is one of the big features. Wenger, who was discovered by Mr. Feist, has done some of his best work in the new professional quarters.

Phil Kornheiser, professional manager of the house, and his staff of assistants are preparing for a busy day on Tuesday.

## HARRIS GETS CARUS SONGS

Charles K. Harris has taken over the entire catalog of the Car-Pold Company, as the Emma Carus music publishing concern is called, and will in future publish and sell the compositions of the recently formed music company.

The catalog consists of "Oh! How She Can Dance," "I'm Mighty Glad to Get Back to My Old Home Town," and "How Could I Ever Forget You?" The lyrics of all the songs are by Miss Carus, and the music by Walter Leopold, who is appearing with Miss Carus in vaudeville. All the numbers are featured in the Carus act, and have been heard in the local big time houses during the past few weeks.

## BALLS SONGS FEATURED

Howard and Shaw have been singing Ernest R. Ball's "Today, Tomorrow and Forever" practically all season, and in a letter to the publishers M. Witmark & Sons say that it is one of the best liked songs they ever used. They intend to add to their act "The Gates of Gladness" and "You're Making a Miser of Me," the music of both of which are by Mr. Ball. All these numbers are from the Witmark catalogue and are among the most popular numbers of the season.

## MAYHEW PROGRAMMES SONGS

Stella Mayhew, at the Palace Theatre this week, has something of a novelty in her programme billing in that all the songs which she uses in her act are announced. A dozen or more are listed together with the announcement that during the week they will be rendered.

## WILLIE WESTON IMPROVING

Willie Weston, the song writing vaudeville actor, who has been confined to his home for several months suffering from a severe nervous illness, is recovering and expects to be able to resume his vaudeville engagements within a month or so.

## BORNSTEIN BACK IN NEW YORK

Ben Bornstein of the Harry Von Tilzer house is back in New York after a week in Chicago. Bornstein returned to attend the music men's convention and will remain in town until the fall season opens.

## DICK JESS WANTS MORE GAMES

Dick Jess, who staged a number of ball games between the actors and song writers, is contemplating a new series which will take in the music men, the vaudeville actors and the legitimate players.

## "FRIENDS" GETS A BIG PLAY

"Friends," the new Leo Feist song, is getting a big play in all the local theatres this week. No less than seven singers in the big New York theatres are featuring the number this week.

## MUSIC MEN VOTE TO CONTINUE ASSOCIATION

**Elect New Officers and Sign for Two Year Period as Members of the M. P. P. A.**

The Music Publishers' Protective Association, an organization of publishers formed two years ago with the object of bettering conditions in the industry, commencing with the elimination of paying of singers to introduce songs on the vaudeville stage, is to be continued.

Originally formed for a two-year period, its members have expressed such satisfaction with the results obtained during this time that a new management extending for two years more was entered into last week.

New officers were elected to serve during this period, and are as follows: President, Isidore Witmark; vice-president, Edgar F. Bitner; secretary, Fred Belcher; treasurer, Chas. K. Harris.

The organization, according to its officers, is planning a number of innovations in connection with the operations of music publishing businesses, and these, it is believed, will work to as great an advantage as the elimination of the paying of singers.

## BDWY. CO. RESIGNS FROM SOCIETY

The Broadway Music Corporation has filed its resignation as a member of the Society of Composers and Publishers, the organization which collects a performing rights fee from the proprietors of restaurants, hotels, motion picture theatres and other resorts where copyrighted music is performed for a profit. The Broadway Corporation is the second of the large publishing houses to resign from the society during the past few weeks, the Waterson concern leaving last month.

## FRED DAY ON WAY HOME

Fred Day, of the English music publishing house of Francis, Day & Hunter, sailed for home last week. Mr. Day, who spent several weeks in this country, took back with him contracts by the terms of which his firm will represent a number of American music houses.

## RANDALL IN THE MUSIC GAME

William W. Randall, a theatrical newspaperman, has established a music publishers' agency, and is representing a number of out-of-town publishers. He is handling the publications of C. Arthur Fifer, of Quincy, Ill., in addition to several other publishers.

## WATERSON HAS A CONVENTION

The branch office managers and executives of the Waterson, Berlin & Snyder Co. met in New York last week in convention when business conditions were discussed and plans for the coming season outlined and adopted.

## "CASEY OF THE K. C." HEARD

"Casey of the K. C.," Percy Wenrick's new song, was heard at the big Lamb's Gambol at the Metropolitan Opera House on Sunday night, where it scored one of the hits of the evening.

## CARL LAMONT WITH VON TILZER

Carl Lamont, just back from a tour of the Orpheum Circuit where he has been acting as orchestra conductor for the "Four Husbands" act has joined the sales force of the Harry Von Tilzer Co.

## MUSIC MEN IN CONVENTION

There are two conventions of music men in New York this week. The dealers are in session at the Hotel McAlpin, and the publishers are holding their annual meeting at the Astor.

## SUGGESTIVE SONGS BARRED

The suggestive song, the popular number which makes its appeal mainly by means of the punch line of double entendre will soon be a thing of the past for although no general orders have been issued by the managers, it is fast becoming dangerous for any singer to attempt the introduction of one in any of the legitimate or vaudeville houses.

Songs have been ordered out of the repertoire of half a dozen singers on the big and small time during the past few weeks and on one or two occasions special choruses have been barred in the big musical shows.

Even on the roof gardens where the lightest sort of entertainment is permitted, the songs are being scrutinized by the managers and singers warned to attempt the introduction of nothing that would offend the most critical. The theatre managers in barring songs of the suggestive type are taking their tip direct from the audiences who seem to have tired of songs of this nature and have expressed their dissatisfaction in no uncertain terms.

## RITTER SIGNS WITH BERLIN

Maurie Ritter for the past year a member of the professional department of Jerome H. Remick & Co., has resigned to accept a place with the Irving Berlin Co. Ritter leaves the Remick house this week, and plans to spend a short vacation at Atlantic City, returning in time to assist in the opening of the new Berlin offices.

Early in July he will leave for Chicago, where he is to have charge of the Western branch of the Berlin Co. Ritter has had many years' experience in the music business, and is rated as one of the best of the younger professional men.

## MILLS HAS ANOTHER HIT

Kerry Mills, who wrote and published hits almost without number during his twenty-five years in the music business, has another one well under way in "Tokio," a novelty song and instrumental number. It possesses all the musicianly style and infectiousness of melody which characterized all the big Mills successes of the past, and a big cash offer for the number was refused recently. Mr. Mills expects it to equal in popularity any of his previous successes.

## BIG FEES FOR COMPOSERS' SOCIETY

The Society of Composers, Authors and Publishers is doing a record-breaking business this season, and is collecting a greater amount in fees than ever in its history. With a cash balance of nearly \$100,000 on deposit to be divided among its members it is collecting over \$4,000 in cash each week, and during the past week \$12,000 in new contracts was obtained.

## BERNARD SONGS ON RECORDS

Al. Bernard of the Yerkes Jazz Orchestra is making some records of his own songs for the Aeolian with the assistance of the orchestra. Bernard's melodies are tuneful and catchy and a number have become very popular on the records.

## VAN & SCHENCK WRITE NEW SONGS

Van and Schenck, the vaudeville team now with the Ziegfeld Follies, have written a number of new songs, several of which they plan to introduce in the new Follies production which opens next week at the New Amsterdam.

## HARMS SIGNS BLANCHE MERRILL

The T. B. Harms Co. has signed a contract with Blanche Merrill, by the terms of which it has secured the publication of rights of all her musical compositions. The contract runs for a term of years.

## BART WITH HARRY VON TILZER

Harry Bart, of the California Trio, has joined the professional staff of the Harry Von Tilzer Co.



**STAN STANLEY** has been signed for "Bing! Bang! Boom!"

**Walter Meyers** is summering at his cottage at Lake Hopatcong.

**Valentine Vox** is having **Allan Spencer Tenney** write a new act for her.

**Mrs. Stuart Robson** has signed with **Oliver Morosco** for "Civilian Clothes."

**Joe Sullivan**, the New York agent, was in Chicago the latter part of last week.

**Frank Smith**, agent of the "Merry Rounders," is summering at Keansburg.

**Edmund Elton** is a recent addition to the cast of "East Is West," at the Astor.

**George Hassell** has signed to appear in "Bing Bang Boom" in a prominent comedy role.

**Allen K. Foster** will stage the ensemble and ballet numbers for "Bing! Bang! Boom!"

**Claude Archer** has signed with the Shuberts as stage manager for "Bing! Bang! Boom!"

**E. J. Sullivan**, manager of the Orpheum in St. Louis, is in New York City, visiting friends.

**Marjorie Pringle** has replaced **Tavie Belge** in "Fiddlers Three" at the Forrest, Philadelphia.

**Billy Allen** has recovered from his recent illness, but will not resume work till next season.

**Harry A. Beal** resigned as assistant manager of the Colonial Theatre, Seattle, last week.

**Peggy Pelham** made her New York debut last week in the "Midnight Whirl" on the Century Roof.

**Lucy Weston** returned from Hawaii last week. She had been appearing in vaudeville there all season.

**Madeline Price** and **Charles Reid** are rehearsing a new comedy singing and talking act at Unity Hall.

**E. A. Turner**, now with Chamberlain Brown, will leave shortly for the coast to open a theatrical agency.

**J. Jerome Nolan** is the author of "The Paternal Sin," a play in four acts, which he will produce next season.

**Frank A. Arnold**, formerly a magician in vaudeville, is now in San Francisco helping the recruiting service.

**James Madison** will leave for San Francisco on June 15. The date of his departure has been postponed twice.

**Wm. Foran**, formerly with Smith and Golden's "Turn to the Right," has joined the Greenwich Village Follies.

**Fred Matinee** has denied his marriage to **Margie Keller**, of the "Maids of America" Company, as was rumored.

**Thomas Meighan** is to play the male lead in the Paramount-Artcraft film production of "Peg o' My Heart."

**Ralph Morgan**, **Wm. E. Meehan** and **James Gleason** have signed with Comstock and Gest for "Welcome Home."

**Ben B. Byron** and **Marion Benson**, his wife, are resting at their summer home, The Hazelton, at Orange Lake.

**Martha Hedman** left for England last week, and from there will go to Sweden, where she will stay all Summer.

**Al. Leichter** left on Monday for northern New York to arrange with theatre managers for the placing of vaudeville road shows next season.

## ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 34)

**Mary Jordan**, who formerly sang with the Century Company, has been engaged to **Colonel Charles Clement Cresson**.

**Harry Roberts** has been engaged by **A. H. Woods** for the leading role in "The Big Chance" on the road next season.

**Henry C. Jacobs**, of Company D, Theatrical Regiment of Police Reserves, has been appointed colonel of the regiment.

**Emma Haig** and **Jack Waldron** have been booked for four consecutive weeks at Keith's Palace, commencing June 23.

**Percy Parsons** is not in "Somebody's Sweetheart" at the Casino, having left the cast to appear in "Tiger Rose" in London.

**Billy De Vere**, having finished the **Marcus Loew** Circuit, opens next week on U. B. O. time in the vicinity of Chicago.

**Lila Dell Frost** was married last week to **Roy Lowndes Bull** in Brooklyn. Bull was with the Rainbow Division in France.

"Happy" **Benway** has re-signed as comedian with the Seven Honey Boys, who will open on the Orpheum Circuit on July 28.

**Bert Dixon** will shortly be seen in a new single act written for him by **John Gilroy**. It will consist of comedy songs and patter.

**Emma Carus** had considerable trouble with her throat during the latter part of her engagement at the Palace Theatre last week.

**Savoy** and **Brennan** opened at the New Amsterdam Roof Monday night in the "Nine O'Clock Revue" and the "Midnight Frolic."

**Charlie Ahearn** will not play vaudeville dates this Summer, and is promoting an auto exchange in West Thirty-ninth street.

**Green** and **Deleir** have dissolved partnership. **Sammy Green** will do his "single" at Proctor's Twenty-third Street next Monday.

**Lucille Williams** played the prima donna role in "Something" at the Casino last week when **Jessie Standish** was suddenly taken ill.

**Fatima and Company**, a dancing act handled by **Paul Durand**, is at Bryant Hall, where some new steps are being rehearsed.

**Mlle. Dazie**, the dancer, has an offer from the London Hippodrome to open there next fall in a new review to follow "Joy Bells."

**Marty Forkins**, former Chicago agent, will accompany his wife, **Rae Samuels**, when she departs for a tour of the English music halls.

**Bilboa**, the dancer formerly of "The Land of Joy," opened with the "Nine O'Clock Revue" and the "Midnight Frolic" Monday night.

**Pauline Hall**, of "She's a Good Fellow," has been engaged to marry **Lieutenant Alfred Rollo**, of the Cameron Highlanders, now in London.

**Frank Goldie**, who was with "The World Dancers," was last week ordered to go away by his doctor, on account of a nervous breakdown.

**Josie Heather**, **Katherine Hart** and **Frank Kingdon** have been added to the cast of "Bing! Bang Boom!" soon to open in Atlantic City, N. J.

**Edward M. Smith**, an old-time theatrical man of the middle west, has sold his interest in the Belvedere and American theatres at Pomona.

**Tavie Belge** sailed for Belgium last week, together with **Emil Hendricks**, her husband. She will return early in the fall and open in "Fiddlers Three."

**Lizzy Kinney**, a singer of about twenty years ago, is being sought by her daughter, **Nellie Montgomery**, at the Galax Hotel, Spokane, Washington.

**Senator Francis Murphy** will shortly close his tour of the Pantages Circuit, and will open for the Loew Circuit in Chicago at the Rialto Theatre.

**Josie Heather**, **Katherine Hart** and **Frank Kingdon** are recent additions to the cast of "Bing! Bang Boom!" to open at Atlantic City within a fortnight.

**Charles Bierbauer**, the vaudeville agent, who went to Chicago recently to review acts for the **Max Hart** office, is expected to return to New York next Monday.

**Paul E. Burns**, who had a comedy role in "A Little Journey," has signed to play leads in a series of comedies. **Nancy Winter**, his wife, will play opposite him.

**Frank Conroy**, director of the Greenwich Village Theatre, sailed for London, Eng., last Wednesday to get plays for production next season at his theatre.

**Henry Hull**, who plays **Napoleon Gibbs** in "39 East" at the Broadhurst Theatre, has written a play which the Shuberts have under consideration for production.

**Ben Mulvey** and **Margaret DeVon** have been booked to open on Orpheum time in September. **A. S. Tenney** wrote their act, which is a new one, called "The Horse Doctor."

**Frank Goldie** and **Ada Ayres** have been booked to open on Orpheum time in September. **A. S. Tenney** wrote their act, which is a new one, called "The Horse Doctor."

**Katherine Alexander**, now appearing in "Love Laughs" at the Bijou Theatre, has signed with the Scibilla Company for a new musical play to be produced early next season.

**Isabel Irving** has signed with **Oliver Morosco** to appear in "Civilian Clothes" to be presented in Los Angeles shortly and brought to New York in October, if it is successful.

**Kaufman** and **Lillian** will close their season with their week in Detroit, Mich., and go to their Summer home on Lake Michigan. They will resume work early in August.

**Amo Morgan**, **Winifred Anglin**, **Tex Ellis**, **Lloyd Murphy** and **Marion Williams** opened this week at Farnum's Revue, Revue, Albany, booked by **Roehm** and **Richards**.

**Herbert Stothart**, general musical director for **Arthur Hammerstein**, and **Otto Harbach** are collaborating on a musical comedy which Hammerstein will produce next season.

**Walter J. Kingsley**, purveyor of publicity for the B. F. Keith theatres, spent the week end at Atlantic City and, incidentally, took in the opening of the "Ziegfeld Follies of 1919."

**Harold Goldberg** and **Frances Gendering**, the former assistant to **Edgar Allen**, of the Fox Booking Office, and the latter with the Leo Feist Music Publishing Company, have become engaged.

**J. G. Coon** has booked **Jane Foster** as the feature dancer with the Forest Park Review, a big musical comedy production, managed by **Slater Brockman**. **Miss Foster** is from vaudeville, having appeared under the team name of **Yule and Foster**.

**J. Wesley Hamer** has written a play, the name of which has not as yet been announced. **Richard Walton Tully** will produce it. Hamer was formerly dramatic editor of the New York American.

**Eva La Rue**, in the act "Here Comes Eva," has been booked to play ten weeks on the Keith Family time. She just closed a tour on the Pantages Circuit. The act is being handled by the Thor office.

**Olive May** has **Zelda Sears'** role in "Tumble In." The latter is out of the cast because of an injury to her eye while motoring recently, a branch having struck her while the car was moving along.

**Lillian Watson**, who was forced to close her tour of the Pantages Circuit owing to illness, has recovered and has opened at the Great Northern Hippodrome, Chicago, with the rest of the W. V. M. A. time to follow.

**George Arliss** sailed for England last week on the Carmania, accompanied by his wife. He will spend the summer in London, and, in the fall, will return to New York to appear in "Voltaire," which **George Tyler** will present.

**Barry McCormack**, the tenor, who toured in his own show last season, signed a contract with **Max Hart** last week to appear under his direction in vaudeville during the coming season. Hart will shortly arrange a route for him.

**Samuel Cunningham**, former manager of **Coutts and Tennis'** "Kiss Bugar" show, has left the Mt. Holly, N. J., hospital, completely recovered from the stomach ailment which necessitated his confinement at the hospital the last four months.

**Jean Lenox**, who, with her brother, **Harry Sutton**, wrote the "I Don't Care" song for **Eva Tanguay**, has returned from a six months' trip to Los Angeles, where she edited scenarios for a motion picture company and appeared in several of them.

**Charlotte Pleshette**, who returned last Thursday from Hollywood, Cal., where she appeared in pictures for the Metro Company, has been signed by **Charles Dillingham** for his next musical production, which he will present early next Fall.

**Ruth Hastings**, prima donna of **Mollie Williams'** Show, will be tendered a birthday party on June 22 at Dosing's Hall, this city, and her brother, **Sergeant Anthony Phillips**, who has just returned from France, will be tendered a welcome party at the same time.

**Charles Deighan**, **Ruth Edell**, **Tiller Sisters**, **Billy Barlow** and **Swift and Daly** are acts which will sail for Panama on the Colon tomorrow to play the Y. M. C. A. centers for seven weeks. **Billy Casey** will go along as pianist, **Harold Kemp** of the Keith office having booked the acts.

"Captain" **Elsie Janis** was promoted to a "Lieutenant Generalship" last week, and "assigned" to "command" the Ninety-fourth United States Aero Squadron. The "promotion" ceremony took place at the dinner given in her honor by the fliers of the Ninety-fourth at the American Flying Club.

**Chic Sale**, **Ralph Herz**, **Stan Stanley**, **Julia Kelety**, **Holt and Rosedale**, **Yerke's Jazzarimba Band**, **Phil Baker**, **Sherman Van and Hyman**, **Julia Ballew**, **George Rossner**, **Mlle. Marguerite** and **Bert and Betty Wheeler** are the performers who appeared at the Winter Garden concert last Sunday night.

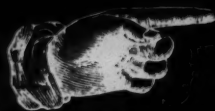
**Beverly Griffith**, formerly assistant manager of the West Coast Studios of Universal at Universal City, Cal., and later special representative of the New York office, has been discharged from the army at Seattle, Wash., where he was Sergeant-Major, and has been sent to Honolulu, Hawaii by **Carl Laemmle** to open and manage a Universal Exchange there.



# JERRY

HAVING MADE GOOD IN THE BIG TIME HOUSES OF THE BIG CITY, IS NOW RELEASED FOR GENERAL ACTIVITY TO ALL WHO LOVE A SIMPLE, PRETTY IRISH LOVE SONG

**Another  
"Hawaiian  
Butterfly"  
Melody by  
the Same  
Composer**



**HERE'S  
YOUR  
COPY**

Words by  
DANNIE O'NEIL  
Moderato

Dedicated to Jerry Vogel  
JERRY

Music by  
BILLY BASKETTE  
Vamp.

**VOICE**

Ire-land where the sham-rock scent the air, Ire-land has an an-gel wait-ing there  
Ire-land means that I-rish love is true, Ire-land now has built a home for two,  
Twilight on the Shannon when the church bells start to ring You can hear this lassie sing,  
Jerry's heart beats tender-ly for soon there will be three, And they're wait-ing patient-ly—

**CHORUS**

"Bar-ney Car-ney from Kil-lar-ney said he'd love me true, But I'm wait-ing here for you"  
Ev-ry-one in coun-ty Ker-ry tries to name the day, When they all can proud-ly say—  
"Jer-ry wild as an-y buc-kle-ber-ry, Jer-ry cheeks as red as an-y cher-ry  
and eyes of true blue, Jer-ry tell me why you are con-  
tra-ry You know you prom-ised when you were a war-ri-or in the war, A  
war-ri-or yes in-deed you war-ra, Jer-ry Come on back to County Ker-ry  
fer-ry If you have to take a  
rip-ple a rhyme, Ire-land's wait-ing for you, The Shannon  
Jer-ry comes home!" It's call-ing you all the time, We'll all be mer-ry when home!"

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**A Rippling  
Melody**

**A  
Bit of  
Love,  
a Bit of  
Shamrock  
and Ireland**

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## B. F. KEITH VAUD. EXCHANGE NEW YORK CITY.

Palace—Harry Watson, Jr.—Ruth Royce—Williams and Wolfrus—Avon Comedy Four. (Four in all.)

Riverside—Lou Holtz—Lean & Mayfield—Rooney & Bent—Janis & Chaplow—Geo. N. Brown & Co.—Rinaldo Bros.—Mr. & Mrs. J. Barry—Juliet.

Colonial—Howard Brooks & Co.—Eva Shirley & J. B. Emma Hag & Co.—Finks Mules—Bob Hall—Three Rosalies.

Royal—Laughlin & West—Rigoletto Bros.—Marion Harris—Gaston Palmer—Alan Brooks & Co.—Whiting & Burt—Eddie Carr & Co.—Herbert Clifton—Finks Mules.

Fifth Avenue (9-14)—Rosa King & Co.—Yosaki—Harris & Morey—Henry, Adler & Dunbar—J. K. Emmett & Ryan Co.—Williams & Wolfrus—Chas. Julea—Raymond & Dorothy—Bush Brothers—Sammye Troupe—Argon Five—Gray & Parker—Violet Gillette—Beat Morgan & Co.

125th Street (9-14)—Raymond & Dorothy—Clyde Nelson & Co.—Oregon Five—Gray & Parker—Sully, Rogers & Sully—May Elinore—Burns & Frabito—Andrew Mack—McGowan & Gordon.

Grand Opera House (9-14)—Dolly Kay & Co.—Eva Taylor & Co.—Loney Haskell—Four Avollos—Bottomly Troupe.

58th Street (9-14)—Lewis Leo—Alls & Dell—Tivoli Girls—Cooper & Burkhardt—Oklahoma Four—McGowan & Cleveland—Quixey Four—Billy McDermott—DeWitt, Young & Sister—Burnette Sisters—Foster & Foster—Woodward & Morrissey.

23rd Street (9-14)—Lillian & Twin Bros.—Stanley & Birnes—Berlo Girls—Billy Quirk—Miller & Kyle—Musical Echo—Walsh & Austin—Fox & Ward—Servo—Joe Brennan—Rainbow Girls—Four Boies.

Harlem Opera House (9-14)—Work & Keit—Keating & Walten—Adele Parker—Fenton & Fields—Beat Morgan & Co.—Hooper & Burdick—Stanley & Birnes—Clyde Nelson & Co.—Miller & Lyle.

81st Street (9-14)—Robbie Gordone—Klein Brothers—Dobbs & Welch—Mary Maxfield—Nestor & Vincent—Peck & McIntyre—Ford & Urma—Jack Morrissey & Co.—Will J. Ward & Girls—Holmes & Wells.

Mount Vernon (9-14)—Mr. & Mrs. Norcross—Burns & Frabito—Dorothy, Gladys & Chel—Yoshi—Herbert Clifton—Emmett Ryan & Co.—Williams & Wolfrus—Rosa King & Co.—Wayne & Warren Girls—Cantwell & Harris.

Yonkers (9-14)—Andrew Mack—Manning & Hall—Jack Hanlon—Jim & Marion Harkins—Woodward & Morrissey—Helen Miller—Chas. Loder & Co.—Alls & Dell—Stockton's Bicycle Dogs.

White Plains (9-14)—Bob Tenny—Gollins, Helen & Co.—Bill Pruitt—Three Bullawa Girls—Ferraro—Mitchel & Markham—Evelyn O'Neill—Rector, Weber & Lang.

Jersey City (9-14)—Cervo—Cabill & Romaine—Nathane Brothers—Joe Brennan—Four Boies—Berlo Girls—Harris & Morey—Delee & Omar—Maxwell & Percival—Peirlots—Mr. & Mrs. Norcross.

### BROOKLYN, N. Y.

Orpheum—Kartoll—Jas. H. Cullen—Sylvia Clark—Beesie Clayton.

Bushwick—Gardner & Hartman—Kranz & La Salle—Marie Dressler—Hugh Herbert & Co.—Alf Latell & Co.—Apollo Trio.

Hendersons—Belle Baker—Eadie & Ramsden—Dickinson & Deagon—DeWitt, Young & Sister—Marx Bros.

New Brighton—Mehlinger & M.—Emma Carus Co.—Moran & Mack—Julius Tannen—Jasen & Haig—Imhoff, Conn & Co.—Three Daring Sisters—Van Cellas.

Halsey (9-14)—Ferraro—Mitchel & Markham—Mrs. Wellington's Surprise—Fentil & Cecil—Gilbert & Saul—Harmony Club—Warren & Wade—Gertrude Morgan—Ethel Milton & Co.—Hellen Colline & Co.—King Trio—Nestor & Vincent.

Prospect (9-14)—Bush Brothers—Grindell & Esther—Will J. Ward & Girls—Howard & Valentine—Peck McIntyre—Work & Keit—Henry, Adler & Dunbar—Fenton & Fields—Hobart Bosworth & Co.

Greenpoint (9-14)—Fox & Ward—Sam Yee Troupe—Delay & Omar—Lewis & Dody—Pierlots—Grindell & Esther—Cabill & Romaine.

### BALTIMORE, MARYLAND.

Baltimore—Wright & Dietrich—Bernard & Duffy—Rasso & Co.—Geo. Jessell—Frisco—Melnotte & Leedum—Tamaki Duo.

### BOSTON.

Keith's—Florence Tompest—U. S. Navy Jazz Band—Lazar & Dale—Brendel & Burt—Halligan & Sykes—Robbie Gordone—Mary Howard & Co.

### BUFFALO.

Shea's—The Lavallos—Ed. Gingras & Co.—Ruth Budd—Kittner & Rooney—Gillen & Mulcahy—Whiteside Sisters—Bonita & Hearn.

### CLEVELAND.

Hippo—Toney & Norman—Margaret Edwards—Arnaut Bros.

### DETROIT.

Temple—Eddie Foyer—Newhoff & Phelps—Aerial DeGrohs—Elsie Williams—Parker Bros.—Oldtime Darkies—Marmel Sisters & Co.—Ben K. Benny.

### GRAND RAPIDS.

Park—Nelson & Chain—Hobson & Beatty—The Langdons—Three Jahns—Samaroff & Sonia—Jack Osterman.

### PORTLAND.

Keith's—Gygi & Verdi—Flagler & Maglia—Santos & Hayes—Erford's Sensation—Eddie Herron & Co.—Doc O'Neil.

### PITTSBURGH.

Davis—Ernest Evans & Co.

### PHILADELPHIA.

Keith's—Cressy & Dayne—Cantrell & Walker—Sybil Vane—Billie Reeves & Co.—Mayo & Lynn—Misses Campbell—Gen. Pisano & Co.—Osaki & Taki.

### WASHINGTON.

Keith's—Paul Decker & Co.—Al Herman—Chilren Olurman—Arnold & Allman—U. S. Atl. Fleet Jazz Band.

# VAUDEVILLE BILLS For Next Week

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

Majestic—Gus Edwards & Co.—Sam Mann & Co.—Clara Morton—Morris & Campbell—Leightons—Walter & Texas—Margaret Young—Thomas Trio. State Lake—Jamland Naval Octette—Shelton Brooks & Co.—Rockwell & Fox—Davis & Darnell—Genero & Gold—Wilson & Aubrey—The Sterlings.

### LOS ANGELES.

Orpheum—Muriel Worth & Co.—Patricia & Myers—Herschel Henlere—Aerial Shaws—Jas. E. Bernard & Co.—Blossom Seeley & Co.

### PORTLAND.

Orpheum—Sheila Terry—Dave Ferguson—Gardetti Bros.—Clifford Walker—Ioelen Sisters.

### SAN FRANCISCO.

Orpheum—Morgan Dancers—Trixie Friganza—Harry Holman & Co.—Ann Gray—E. T. Alexander—Swift & Kelly—Bailey & Cowan—Edwin George.

## PROCTOR CIRCUIT

### ALBANY, N. Y.

Albany (June 9-14)—Selbini & Grovini—McCormick & Winehill—"Puppy Loveland"—"Courtin' Days"—Chief Capaulcan—"Somewhere in France"—The Gerald—Corcoran & Mack—Watts & Hawley—Halliday & Neville—Lillian Fitzgerald—Four Earls.

### BINGHAMTON, N. Y.

Jolly Johnny Jones—Ernest Dupille—"Let's Get Married"—May & Mack—Three Alex.

### CAMDEN, N. J.

Berzac's Circus—Dotson—Mary Howard & Co.—Yates & Reed—Nat Nazzaro & Band—Four Arrows—Renard & Jordan—Mayer & Manicure—Finley & Hill—Cold Turkey.

### CHESTER, PA.

Four Arrows—Renard & Jordan—Mayor & Manicure—Finley & Hill—"Cold Turkey"—Berzac's Circus—Alice Manning—Mary Howard & Co.—Early & Laight Co.—Nat Nazzaro & Band.

### ELMIRA, N. Y.

Moriarity Girls—Trevello—Raymond Wylie—Four Bangards—The Seebacks—Frank Farron—Jeanette Childs—Levy & Symphony Girls.

### ELIZABETH, N. J.

Dewitt, Young & Sister—Australian Stanley—Inness & Ryan—Ben Bernie—Isakawa Japs—Duffy & Caldwell—Bell & Caron—Ja Da Trio—Phina.

### ITHACA, N. Y.

The Seebacks—Ed. & Bertie Conrad—Moriarity Girls—Ernest Dupille—"Let's Get Married."

### LANCASTER, PA.

Evelyn Bates—Anderson & Burt—Weber & Elliott—Three Melifords—Toots & Pal—"Fashions De Vogue"—Bernard & Duffy—Wilbur Sweatman Co.

## MONTREAL, CANADA.

Gliding O'Meers—Robt. Demont Duo—Gort Duley & Co.—Nelson's Animals.

## PHILADELPHIA, PA.

Keystone—Ed Glingrass Co.—Harmon & McManus—Frank Conroy & Co.—Pietro—"Half Past Two"—William Penn—Merly Prince Girls—Wilbur Sweatman Co.—Yates & Reed—Seven Musical Highlanders.

## SYRACUSE, N. Y.

Crescent—May & Mack—Miller & King—Jeanette Childs—Levy & Symphony Girls—Frank Farron—Three Alex—Aubrey & Riche—Homer & Du-bard—Four Bangards—Ed. & Bertie Conrad. Temple Theatre—Challen & Keke—Geo. W. Mack—Bruce Duffett & Co.—Laurie & Bronson—Chas. Howard & Co.—Old Soldier Fiddlers—Dancing Demons—Copeland & McCloud—"Not Yet Marie."

## SCHENECTADY, N. Y.

Copeland & McCloud—Dancing Demons—"Not Yet Marie"—Challen & Keke—Geo. W. Mack—Bruce Duffett & Co.—Laurie & Bronson—Old Soldier Fiddlers.

## TORONTO, CANADA.

Adroit Brothers—Phil Davis—Harmony Trio—"Good Night Teacher"—Renzettas.

## TRENTON, N. J.

Stanley—Christopher & Walton—Chas. A. Loder & Co.—Bernard & Duffy—"Haunted House"—Eddie Hastings—Lady Oga Tagawa—Janis Chaplow & Co.—Weber & Elliott—Trennell Trio.

### TROY, N. Y.

The Gerralds—Corcoran & Mack—Watts & Hawley—Halliday & Neville—Lillian Fitzgerald—Four Earls—Selbini & Grovini—McCormick & Winehill—"Puppy Loveland"—"Courtin' Days"—Chief Capaulcan—"Somewhere in France."

## TOLEDO, OHIO.

Pat & Julia Lovelle—Rodero—Henry & Moore—Flo & Ollie Walters—Boganny Troupe.

## UNION HILL, N. J.

Toots & Pal—Gertrude Morgan—Janis Chaplow & Co.—Rector, Weber & Lang—"Summer Girls."

## POLI'S CIRCUIT

### BRIDGEPORT.

Poli—Lillian Labe—Ja Da Trio—"What Could Be Sweeter"—(Last Half)—Jack Hanley—Australian Stanley—Rice & Werner—Morgan & Kloter—Ritchie & St. Onge.

Plaza—Cavanaugh & Tompkins—Countess Verona. (Last Half)—Saila Bros.—Paula Purcelle—DeVoy & Dayton—Ezra Mathews & Co.

## HARTFORD.

Palace—Three Variety Girls—Jim & Irene Marlyn—Ritchie & St. Onge—Nelson & Barry Boys—Barney Williams & Co. (Last Half)—"Girl in the Frame"—Macy & Arch—Waiman & Berry—"Every Saller"—Chris Richards.

## NEW HAVEN.

Palace—Randow Trio—Waiman & Berry—Morgan & Kloter—"For Pity Sake." (Last Half)—Cavanaugh & Tompkins—"What Could Be Sweeter"—Ja Da Trio. Bijou—Saila Bros.—Paula & Purcelle—Phil Davis—Mile Dorees Celebrities. (Last Half)—Countess Verona—Searle Allen & Co.

## SCRANTON.

Poli—Renard & Jordan—Fallen & Brown. (Last Half)—Geo. Randall & Co.

## WATERBURY.

Poli—Jack Hanley—Australian Stanley—Rice & Werner—Chris Richards. (Last Half)—Three Variety Girls—Helen Harrington—Mile. Dorees Celebrities—Nelson & Barry Boys—Randow Trio.

## WORCESTER.

Poli—Helen Harrington—"Oh Teddy." (Last Half)—Jim & Irene Marlyn—"For Pity Sake"—Phil Davis.

Plaza—"Girl in the Frame"—Macy & Arch—Searle Allen & Co.—Dave Roth—"Every Saller." (Last Half)—Lillian Labe—San Yee Troupe.

## LOEW CIRCUIT

### NEW YORK CITY.

American (First Half)—Sherman & Fuller—Selina's Circus—Wood—Young, Phillips—Stanley & Mazi Hughes—Nelson, Waring & Ainslee—Henshaw & Avery—Conroy & O'Donnell. (Last Half)—Rollinson & King—Renard & Jordan—La Tour & Gold—"Rose Revue"—Al Tyler—Octavia Handworth & Co.—Ward & King.

Boulevard (First Half)—Juggling De Lisle—Lang & Green—Holmes & Le Vere—Hilton & Levatta—Three Rosellas. (Last Half)—Kinzo—Keene & Foxworth—Earl & Curtis—Hawthorne & Cook—Nelson, Waring & Ainslee.

National (First Half)—Adonis & Co.—Moore, James & Moore—Alexander & Fields—Keegan & O'Rourke—Wilbur & Lyke. (Last Half)—Sallin's Circus—Josephine Leonhardt—Carson & Willard—"Girl in the Basket"—Mabel Whitman & Boys.

Orpheum (First Half)—Ferasos—McCann & Robles—Cook & Verron—Octavia Handworth & Co.—Adrian—"The Girl in the Basket."

Arb. B. (First Half)—Brown & Barrows—Doria Hazy & Co.—Henry Frey—Equilla Bros. (Last Half)—Howard & Jenkins—Bert Walton—Gorman Bros.

Delancey St. (First Half)—Le Veaux—Josephine Leonhardt—Wheeler & Potter—Billy Schoen—Wesh, Mealy & Montrose. (Last Half)—Ferasos—Moore, James & Moore—Hilton & Levatta—Henshaw & Avery—Conroy & O'Donnell—Oklahoma Four.

Greeley Square (First Half)—Greeno & Platt—Henry J. Kelly—Le Van & Levine—"Red Fox Trot"—Bison City Four. (Last Half)—McCann & Robles—Keegan & O'Rourke—Wm. S. Hall—Ward & Pryor—Adonis & Co.

Victoria (First Half)—Smilletta Sisters—Al Tyler—La Tour & Gold—"Mimic World." (Last Half)—Asaki & Gille—Bennington & Scott—Holmes & Le Vere—Bison City Four—La Follette & Co.

Lincoln Square (First Half)—Kinzo—Keene & Foxworth—Wm. S. Hall & Co.—Ward & Pryor—La Follette & Co. (Last Half)—Le Veaux—Cook & Verron—"Red Fox Trot"—Adrian—Arnolds.

Fulton—"Harmless Bug"—Grace Leonard & Co.—Harmless Bug—Ward & King—Mabel Whitman & Boys. (Last Half)—Juggling De Lisle—Boney Hurst—Doris Lester Trio—Le Van & De Vine—Mario & Duffy.

## BROOKLYN, N. Y.

Metropolitan (First Half)—Asaki & Gille—Honey Hurst—Earl & Curtis—Hawthorne & Cook—"Rose Revue." (Last Half)—Wilbur & Lyke—Lang & Shaw—Chas. Deland & Co.—Ward, Young & Phillips—Wesh, Mealy & Montrose.

DeKalb (First Half)—Dorothy Sothen Trio—Bennington & Acott—Doris Lester Trio—Gorman Bros.—Mario & Duffy. (Last Half)—Cummins & Seaham—Lang & Green—"Harmless Bug"—Billy Schoen—Stanley & Mazi Hughes.

Warwick (First Half)—Dawson, Lanigan & Covert—Annette Dare—Phil Baker & Co. (Last Half)—Brown & Barrows—Manning, Fealy, Knowles—Watson's Dogs.

Palace (First Half)—Howard & Jenkins—Bert Wilton—Sherman, Van & Hyman. (Last Half)—Manning & Lee—Henry Frey—Sabbott & Brooks—Phil Baker & Co.

## BALTIMORE, MD.

Josie O'Meers—Watkins & Williams—Montrose & Allen—"Birthday Party."

## BOSTON, MASS.

(First Half)—The Parsleys—Frank Ward—Cook & Oatman—Kane & Herman—Hurishima Bros.

(First Half)—The Brightons—Peggy Brooks—Gill—Carlton & Co.—Bevan & Flint—Maxwell Quintette. (Last Half)—The Parsleys—Frank Ward—Cook & Oatman—Kane & Herman—Hurishima Bros.

## HAMILTON, CANADA.

Swain's Cats & Rats—Bates & England—Douglas Family—Brady & Mahoney—Wilhat Troupe.

## HOBOKEN, N. J.

(First Half)—Mabel Best—Lansied Troupe. (Last Half)—The Bentons—Anderson & Rean—Greeno & Platt.

## MONTREAL, CANADA.

Herbert's Dogs—Edah Deldridge Trio—"In Wrong"—Jack Goldie—Gallerini & Son.

## NEW ROCHELLE, N. Y.

(First Half)—Watson's Dogs—Manning & Lee—Manning, Fealy & Knowles. (Last Half)—Donovan, Lanigan & Covert—Henry J. Kelly—Equilla Bros.

## PROVIDENCE, R. I.

(First Half)—Tehow's Cats—Armstrong & Schramm—McNally, Dinas & De Wolf—Dunham & O'Malley—Romas Troupe. (Last Half)—Oliver—O'Connor & Dixon—Regal & Mack—Adele Oswald—Casting Mels.

## SPRINGFIELD, MASS.

(First Half)—Oliver—O'Connor & Dixon—Regal & Mack—Adele Oswald—Casting Mels. (Last Half)—Tehow's Cats—Armstrong & Schramm—Romas Troupe—McNally, Dinas, Dew—Dunham & O'Malley.

## TORONTO, CANADA.

Hip Raymond—Le Van & Werst—Gray & Graham—Bernardi—Patrick & Otto—Bucke Bros. & Kendall.

## PANTAGES CIRCUIT

### WINNIPEG, CAN.

The Shattucks—Gaylord & Herron—Gillrain Dancers—Bobbie Henshaw—Rialto Quartette—Jo Jackson.

## REGINA AND SASKATOON.

"Her Left Shoulder"—Creamer, Barton & Spelling—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

## EDMONTON, CAN.

Hello People, Hello—Ball & West—Richard the Great—Dorothy Lewis—Stewart & Olive—Broslus & Brown.

## CALGARY.

Submarine F-7—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Juliet Dika.

## GREAT FALLS AND HELENA, MONT.

Booth & Leander—Harris & Noland—Lawrence & Edwards—"Revue de Luxe"—Leroy & Dresser—Primrose Minstrels.

BUTTE (4 Days), ANACONDA AND MISSOULA (1 Day).

Amoros & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—"Song & Dance Revue."

## SPOKANE, WASH.

Dias & Monks—Nadell & Pollette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

## SEATTLE, WASH.

Monroe & Grant—Sain & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

## VANCOUVER, B. C.

Schepps Comedy Circus—Arthur Lloyd—Samaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

## VICTORIA, B. C.

Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

## TACOMA, WASH.

Will Morris—Victoria Four—Maddie DeLong—Stever & Lovejoy—Harris & Mannion—"Some Baby."

## PORTLAND, ORE.

Hall & Guilda—Valmont & Reynen—Rucker & Winifred—Mutha Russell & Co.—Tom Kelly—Camp Dix Jazz Band.

## SAN FRANCISCO, CAL.

Alice Teddy—Joe Reed—Caltes Bros. & Co.—Race & Edge—Ruth St. Denis—Abrams & John.

## OAKLAND, CAL.

Gordon & Day—Raines & Goodrich—Denishawn Dancers—Eddie Ross—Stampeide Riders—Jimmy Brit.

## LOS ANGELES, CAL.

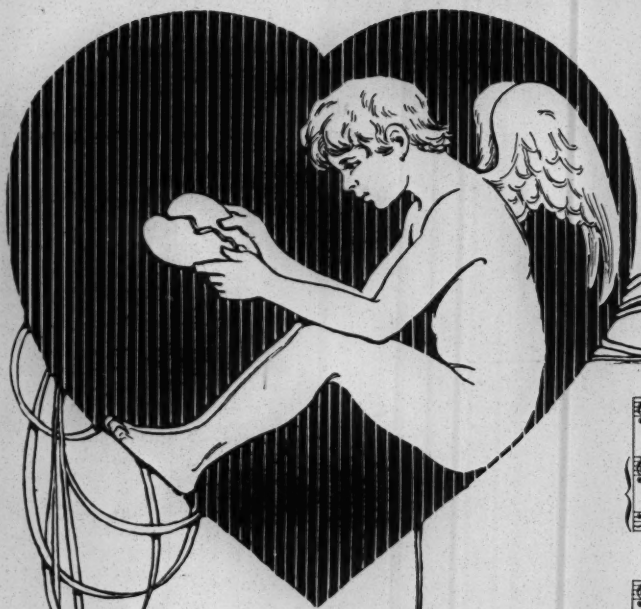
Menetti & Sidell—Dorothy Roze—Klass & Termini—John G. Sparks & Co.—Ben Linn—Hoosier Girls.

## SAN DIEGO, CAL.

Harry Tuda—Joe & Rosie Moy—Rookie Lewis—Willard's Fantasy—



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Refrain  
And<sup>te</sup> mod<sup>to</sup>

Mend-ing a heart that is brok - en, — Mend - ing a sigh of

years Love sees it all, — Love hears the call, —

Love heals it all — with ten - der, kiss - es, — End - ing the tears of your

sor - row, — You live 'all your fond - est dreams — Just like the

sun - shine blooms the fad - ing — rose No one knows —

how it grows. And love is just the same, it finds a — way, For

mend - ing a brok - en heart. heart.

**GILBERT & FRIEDLAND**  
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# ROUTE LIST

## DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Angel Face"—Colonial, Chicago, Indef.  
 "Better Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, Indef.  
 Barrymore, John & Lionel—Plymouth, N. Y., Indef.  
 Bayes, Nora—Wilbur, Boston, Indef.  
 Carmelo's, Ted, Musical Comedy Co.—Rex, Omaha, Nebr., Indef.  
 "Dark Rosaleen"—Belasco, New York City, Indef.  
 "East Is West"—Astor, New York City, Indef.  
 "Friendly Enemies"—Hudson, New York City, Indef.  
 "Forever After"—Playhouse, New York City, Indef.  
 "Flo, Flo"—Tremont, Boston, (last week).  
 "Honeymoon Town"—La Salle, Chicago, Indef.  
 "He and She"—Auditorium, Baltimore, 16-21.  
 "I Love You"—Cort, Chicago, Ill., Indef.  
 "John Ferguson"—Garrich, N. Y., (last week).  
 "Lightnin'" —Gayety, New York City, Indef.  
 "Listen Lester"—Knickerbocker, New York City, Indef.  
 "La-La, Lucille"—Henry Miller's, N. Y. City, Indef.  
 "Love Laughs"—Bljou, New York City, Indef.  
 "Lonely Romeo"—Shubert, N. Y., Indef.  
 "Midnight Whirl"—New Century, New York City, Indef.  
 "Monte Cristo, Jr."—Wintergarden, New York City, Indef.  
 "Made of Money"—National, Washington, D. C., 9-14.  
 "Oh, Boy"—Plymouth, Boston, 9-14.  
 "Oh, Uncle"—Shubert, Philadelphia, Indef.  
 "Prince There Was, A"—Grand O. H., Chicago, Indef.  
 "Passing Show of 1918"—Palace, Chicago, Indef.  
 "Please Get Married"—Fulton, New York City, Indef.  
 "Royal Vagabond, The"—Cohan & Harris, New York City, Indef.  
 "Riddle Woman"—Woods, Chicago, (last week).  
 Robson, May—Powers, Chicago, Ill., Indef.  
 "Scandal"—Garrick, Chicago, Indef.  
 "She's a Good Fellow"—Globe, New York City, Indef.  
 "Sleepless Night, A"—Studebaker, Chicago, Indef.  
 "Sinbad"—Boston O. H., Mass., Indef.  
 "Sunshine"—Princess, Chicago, Indef.  
 Skinner, Otis—Columbia, San Francisco, Cal., 9-14.  
 "Scandals of 1919"—Liberty, New York City, Indef.  
 "Scarlet Mash, The"—Shubert - Belasco, Wash., 9-14.  
 "Tumble Inn"—Selwyn, New York City, Indef.  
 "Thirty-nine East"—Broadhurst, New York City, Indef.  
 "Three Wise Fools"—Criterion, New York City, Indef.  
 "Toby's Bow"—Comedy, New York City, Indef.  
 "Tillie"—Blackstone, Chicago, Indef.  
 "Up in Mabel's Room"—Eltz, New York City, Indef.  
 "Voice in the Dark, A"—Park Square, Boston, Indef.  
 "Woman in Room 13"—Republic, New York City, Indef.  
 "Welcome Home"—Auditorium, Baltimore, Md., 9-14.  
 "While You Wait"—Polls, Wash., D. C., 16-21.  
 "Who Did It"—Harris, New York City, Indef.  
 "Ziegfeld's Pollies"—New Amsterdam, June 16, Indef.  
 "Young Man's Fancy, A"—National, Wash., D. C., 16-21.

## U. S. LIBERTY THEATRES

Lee—Vaudeville and Pictures all week.  
 Humphries—Vaudeville and Pictures all week.  
 Eustis—Vaudeville and Pictures all week.  
 Stewart—Vaudeville and Pictures all week.  
 Jackson—Vaudeville and Pictures all week.  
 Gordon—Vaudeville and Pictures all week.  
 Pike—Vaudeville and Pictures all week.  
 Fort Sill—(Closed for repairs.)  
 Funston—(Closed for repairs.)  
 Dodge—Vaudeville and Pictures all week.  
 Grant—Vaudeville and Pictures all week.  
 Custer—Vaudeville and Pictures all week.  
 Sherman—Vaudeville and Pictures all week.  
 Devens—Vaudeville and Pictures all week.  
 Upton—Vaudeville and Pictures all week.  
 Mills—Vaudeville and Pictures all week.  
 Dix—Vaudeville and Pictures all week.  
 Meade—Vaudeville and Pictures all week.

## MINSTRELS

DeRue Bros. Minstrels—Franklin, N. J., 13; Sussex, 14; Port Jervis, N. Y., 16; Goshen, 17; Florida, 18; Warwick, 19; Highland Mills, 20; Hillburn, 21.

## STOCK

Arlington Theatre Co.—Boston, Mass., Indef.  
 Astor—Guy Players, Jamestown, N. Y., Indef.

Alcazer Players—Alcazer Theatre, Portland, Ore., Indef.  
 Blaney Stock—Yorkville, New York City.  
 Brissac, Virginia, Stock—Strand, San Diego, Cal., Indef.  
 Belgrade, Sadie—New Bedford, Mass., Indef.  
 Bessey, Jack, Stock—Peoria, Ill., Indef.  
 Brown, Geo., Stock—Newburgh, N. Y., Indef.  
 Baker Players—Oakland, Cal., Indef.  
 Booth, Nellie, Players—New Brighton, Pa., Indef.  
 Bronell-Stock Players—Dayton, O., Indef.  
 Chicago Stock—Altoona, Indef.  
 Colonial Stock—Pittsfield, Mass., Indef.  
 Canada Stock—Wheeling, W. Va., Indef.  
 Colonial Stock—Cleveland, O., Indef.  
 Dominion Players—Winnipeg, Manitoba, Can., Indef.  
 De Angelis Stock—White Plains, N. Y., Indef.  
 Durkin Stock—Skowhegan, Me., Indef.  
 Desmond, Mae, Players—Scranton, Pa., Indef.  
 Ebey Stock Co.—Oakland, Cal., Indef.  
 Empire Players—Salem, Mass., Indef.  
 Enterprise Stock Co.—Green Bay, Wis., Indef.  
 Fassett, Malcolm, Stock—Albany, N. Y., Indef.  
 Forest Park Musical Stock—St. Louis, Mo.  
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.  
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Oklahoma, Indef.  
 Glaser, Vaughan, Musical Stock—Cleveland, O., Indef.  
 Hunt's Musical Stock, Boston, Mass., Indef.  
 Hohlman, Rex Co.—Mechanicsville, N. Y., June 3-29.  
 Hudson Theatre Stock Co.—Union Hill, N. J., Indef.  
 Howard-Lorn Stock—National, Englewood, Ill., Indef.  
 Hawkins-Webb Co.—Regent, Muskegon, Mich., Indef.  
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., Indef.  
 Jefferson Musical Stock—Portland, Me., Indef.  
 Jacques Players—Waterbury, Conn., Indef.  
 Keith Stock—Columbus, O., Indef.  
 Knickerbocker Players—Syracuse, N. Y., Indef.  
 Liscomb Players—Majestic, San Francisco, Cal., Indef.  
 Liberty Players—Strand, San Diego, Cal., Indef.  
 Liberty Players, Norumbega Park, Mass., Indef.  
 Morosco Stock—Los Angeles, Cal., Indef.  
 Minton Stock—Milwaukee, Wis., Indef.  
 Manhattan Players—Rochester, N. Y., Indef.  
 Marshall Stock—Washington, D. C., Indef.  
 Orpheum Players—Montreal, Can., Indef.  
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., Indef.  
 Pliney Theatre Stock Co.—Boise, Idaho, Indef.  
 Phelan, F. V.—Halifax, N. S., Indef.  
 Park Theatre Stock—Utica, N. Y., Indef.  
 Poll Players—Springfield, Mass., Indef.  
 Poll Players—Waterbury, Mass., Indef.  
 Poll Players—Wilkesbarre, Pa., Indef.  
 Poll Players—Worcester, Mass., Indef.  
 Royal Stock Co.—Vancouver, B. C., Indef.  
 Shipman Co., Bert—Hot Springs, Ark., Indef.  
 Savoy Players—Hamilton, Can., Indef.  
 Spooner, Cecil—Miner's, Bronx, N. Y. City, Indef.  
 Saxon Players, Toledo, O., Indef.  
 Stevenson Musical Stock, Hartford, Conn., Indef.  
 Taylor Musical Stock—Penacook, N. H., Indef.  
 Wilson Avenue Stock, Chicago, Indef.

## COLUMBIA CIRCUIT

"Best Show in Town"—Buffalo, 9-14.  
 "Bostonians"—Casino, Boston, 9-14.  
 "Bowery"—Gayety, Washington, 9-14.  
 "Burlesque Wonder Show"—Baltimore, June 9-14.  
 Lew Kelly Show—Empire, Newark, 9-14.  
 Mollie Williams' Show—Empire, Brooklyn, 9-14.  
 "Peek A Boo"—Columbia, New York, (stock).  
 "Sight Seers"—Gayety, Detroit, 9-14; Gayety, Buffalo, 16-21.  
 Welch, Ben—Hurtig and Semons, N. Y., (stock).

## CHARTER NEW COMPANY

TRENTON, N. J., June 9.—In the office of the secretary of state here last week, the Empire Theatre Company was incorporated and chartered to promote theatrical activities of all sorts. George Meyers is the agent.

The concern was incorporated with a capital of \$50,000, divided into 500 shares, worth \$100 as par. \$1,000 is the amount that will be used to launch the business. George A. Enright of Hoboken, James L. Burke of Weehawken and Frank L. Dunn of 426 East Eighty-third street, New York, are the incorporators and own, respectively, 8, 1 and 1 shares.

## I'VE GOT A LITTLE HOME IN THE COUNTRY

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## WHEN YOU'RE LONELY, SO LONELY, JUST DRIFTING

A syncopated ballad. It touches the heart and tickles the toes; great duet.

## HAPPY DAYS

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The funniest "dry" song of them all. Many extra catch lines and three choruses. Adopted as the official song by the Theater Owners Association of Los Angeles.

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INGENUOUS LEADING WOMAN that has had repertoire experience. Must have class, ability and wardrobe. State lowest summer and regular season's salary, also size, age and send latest photo. Those in New York City and vicinity call upon Geo. W. Winniett, Knickerbocker Theatre Bldg. Prepay your wires. WALLACE R. CUTTER, Weeks June 9 and 16th, St. Albans, Vermont.

AUTHORS of plays, movie scenarios, vaudeville acts, songs, &c., have you something to market?

MANAGERS and PRODUCERS—We always have something to interest you.

ACTORS—We can furnish you with the best material of all kinds.

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And Her Modern Dancing Girls  
At KEITH'S COLONIAL THIS WEEK  
DIR. ROSE AND CURTIS

## AT LIBERTY FOR NEXT SEASON BEN PIERCE

For Burlesque or Musical Comedy. Just closed a successful eight years' engagement with George Belfrage. Wire or write  
BEN PIERCE, 393 Geneva Ave., Dorchester, Mass.

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Act in  
America

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Working

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DIR. GEO. SOFRANSKI

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One Arm  
Piano Novelty

Direction—ABE FEINBERG

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The Original Jazz Comedian

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Singing, dancing and a little novelty

DIRECTION—NAT SOBEL

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A Likeable Boy and A Beautiful, Lovable Girl

### PAYTON, HOWARD & LISETTE

"Six Feet of Comic Uphear."

Work in One.

Dir., Chas. Bornhaupt

### MARGY MYERS and KNISE NETTIE

IN VAUDEVILLE

Direction Horowitz & Krauss, Inc.



**BURLESQUE NEWS**

(Continued from page 19 and on 33)

**SIGNS FOR SYDELL SHOW**

Frank Wakefield has signed with William S. Campbell for his "Rose SydeLL Show" next season.

**SIGNS FOR "LID LIFTERS"**

Lew Talbot has signed Chas. Cole for his "Lid Lifters" next season to work opposite Harry Lang.

**MYRTLE ANDREWS CLOSSES**

Myrtle Andrews, ingenue with the "Broadway Belles," closed a successful season last Saturday night at the Olympic.

**HALLORAN TO CHANGE**

William Halloran, treasurer of the Casino, Brooklyn, will be the treasurer of the new Gayety, or Miner's Empire, Newark, next season.

**WOLF GOES WITH WATSON**

"Hank" Wolf will do the advance work for "Sliding" Billy Watson's "Wonderful Show" next season on the American Circuit.

**INEZ DeVERDIER**

Re-engaged for the Dave Marion Show

**MYRTLE ANDREWS**

Ingenue—This season with Broadway Belles—Open for next season.  
MANAGEMENT ROEHM and RICHARDS

**MICKEY MARKWOOD**

AT LIBERTY FOR NEXT SEASON—

SEE ROEHM and RICHARDS

**PEARL LAWLER**

PRIMA DONNA

Just Closed Second Season

BROADWAY BELLES

**KITTY GLASCO**

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HELLO AMERICA

**GEORGE HART**

Signed with Harry Hasting's "Kewpee Dolls"

Opposite Tom Howard

**CHORUS GIRLS ATTENTION!**

Hip, Hip, Hooray Girls can use a few exceptional chorus girls for next season. Salary, \$25.00. Everything furnished, including wardrobe, R. R. fares, sleepers. No half salaries. Girls, this is your opportunity to advance yourselves. For, if you show exceptional talent, your salary will be increased. GEO. F. BELFRAGE, Room 704, Columbia Theatre Bldg., 47th Street and Broadway, New York, N. Y.

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**HARRY (HICKY) LE VAN**

PERSONAL DIRECTION HENRY P. DIXON

**FRED DALE**

Specialty with Harry Hastings Big Show

A Single in Vaudeville After June 7

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**ALL JAZZ REVUE**

Playing the American Burlesque Circuit, HIGH-CLASS CHORUS GIRLS—Salary \$22.00 per week and sleepers paid. No half salaries. All wardrobe furnished. Fares paid to opening city. Show rehearses in Detroit. Address

**WARREN B. IRONS**Haymarket Theatre  
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**ARTHUR A. CLAMAGE**Avenue Theatre  
CHICAGO, ILLS.**B. F. KAHN'S**  
**UNION SQUARE THEATRE**

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We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

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211 Strand Theatre Bldg., N. Y. City

WANTED FOR NEXT SEASON: Comedians, Juveniles, Straights,  
Prima Donnas, Ingenues, Soubrettes,  
Artists' Representatives

**WANTED—PRINCIPALS**

Men and women in all lines. Only the best in burlesque will be considered. Fifty-two weeks' work. Liberal salary for stock in New York City. **MINSKY BROS.**—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

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**FRANK "RAGS" MURPHY**

Acrobatic Dancing Tramp Comedian, Featured with Monte Carlo Girls.  
Address Dix Theatre, Wrightstown, N. J.

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Straight and Doing Singing Specialty

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Straight Man at liberty for next season.

Address Paramount Theatre, Newark, N. J.



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Engaged by John Cort for New Show Sept. 15

## ALLEN and JONES

In "A Dish of Hominy with Plenty of Gravy"  
IN VAUDEVILLE

## WHITE & BRADFORD

In "Darktown Flirtation"  
DIRECTION—NAT SOBEL

## WARREN & WADE

In "The City Employee"

## Maude and Marion Dunn

Lady Auburn and Queen Bonypart  
DIRECTION—MARK LEVY

## SHERMAN & ROSE

Artistic Variety Dancers  
LOEW CIRCUIT NOW Direction—TOMMY CURRAN

## CHAS. ROOT & WHITE WALTER

ECCENTRIC SONGS AND DANCES

## CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

## McCORMICK and WINEHILL

The Jazz Boys from Dixie

Direction—Lewis & Gordon

## McGORMACK & SHANNON

Peerless Purveyors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

## FRANK NALDY

"The Happy Wop"

Dir.—Aaron Kessler

My Pal—Eddie Regnills

## DICK MACY & ARCH LEO

"THE JAZZ HOTEL"

Direction: SAM KENNY

## BEATRICE LAMBERT

THE INTERNATIONAL GIRL

IN VAUDEVILLE

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Five Operatic Soloists in "From Grand Opera to Rag"  
A SCENIC PRODUCTION

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## ETHEL MILTON & CO.

In "MOVIE MINNIE"

By WILLARD MACK

## CRABLE & De FORD

1st OF JULY

IN VAUDEVILLE

## 3 -- WHITE KUHN -- 3

A Breeze From the West  
MARTIN SAMPTER, Rep.

## THOMPSON & KING

THE TWO MISFITS IN VAUDEVILLE

## GORDON DUO

Harmony in White

Direction—Chas. J. Fitzpatrick

## MARION and BILLY

VAUDEVILLE'S YOUNGEST TEAM  
Singing, Dancing and Talking—In Vaudeville

## HARRY GOULSON

Character Songs and Stories  
Direction—NAT SOBEL

## LUCY MONROE & CO.

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DIRECTION—MANDEL and ROSE

## HARRIS & BAKER

Two Girls and a Piano  
DIRECTION—LEW LESLIE

## The Four Dancing Demons

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Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

## GENTLEMEN

Adams, Bobby	Benway, Happy	Dobson, Thos.	Leyden, Harry	Mitchell, W. E.	Reed, Robert
Allen, Billy	Benton, Eddie	Edna & Paul	Mokelke, Edw.	Martin, S. T.	Richardson, Wal-
Bush, Stephen	Cornican, James	Elliott, Max C.	McDonough, T. C.	Mallory, Burton	lace
Bertrand, Frank	Coyne, Eddie	Erhart, Victor J.	Montrose, Camille	Opel, Harry	Scarlett, Le Bol
Burns & Clark	Clifford, O. J.	Finkelstein, Max	McIntyre, Wm.	Prior, Ernest	Selby, Art
Bergman, Ben	De Guerre, Her-	Glynn, Nick	Maxwell, Harry	Peardo, Ed	Schwenk, J. A.
Bertrand, Bert	bert	Guger, Chester	Miller, Fred P.	Pringel, Jack	Wilson, Tony
Bowers, Fred V.	Drake, Henry	Hughes Bros.	McNair, Jas. B.	Quaker City Four	Westoff Trio
Blaney, Harry	Daly, Joe. M.	Hotchkiss, Ed D.	McDaniels, J. H.	Rousseau, Harry	Wood, Walter

## LADIES

Allthorpe, Lily	Clark, Elsie	Gane, Dorothy	Luker, Eleanor	Ottinger, B. H.	Satriani, Dorothy
Adam, Mae	Carrington, Miss	Gray, Maud	La Pelletreau,	Mrs.	Lee
Allen, Shirley	A. M.	Hall, Dotie	Jean	Patricola, Miss	Smith, Anna
Bennett, Billie	Day, Helen	Hatt, Jessie	Lohmar, Helen	Rothwell, Anna	Terry, Jeanette
Bennett, Peggie	Dean, Lillian	Haven, Virginia	Marquise, Belle	Ramsey, Tiny	Ward, Viola
Cummings, Geo-	Delaney, Tillie	Howard, Lillian	Marbe, Fay	Robson, Isabel	Wright, Alta
gia	Dayton, Miss Vic	Joyce, Louise	Mohard, Alyce	Rogers, Dorothy	Welton, Clair
Comins, Bertha	Genaro, Josephine	Kahn, Estelle	Oakes, Katherine	Scott, Lillian	Willis, Rae
Carlton, Eleanor	Gibson, Mae	Lorraine, Peggy		Schutta, Ethel	

## DEATHS IN THE PROFESSION

**THOS. G. WARREN**, a veteran English actor and playwright, died May 13th at the King's College Hospital, Denmark Hill, London, Eng., from throat trouble. The deceased, who was sixty-six years of age, began his professional career in the New-combe Stock Company at Plymouth, and, strange to say, made his last stage appearance in repertoire at the Liverpool Playhouse, in January of this year. In the meantime he had played many engagements in regular productions but had chiefly appeared in stock. He was a prolific playwright and wrote a number of successes. On March 4th, 1884, his first effort, "Nita's First" was produced at the Novelty Theatre, with Nelly Hares in the leading role. This play retained its popularity for many years in England, being toured in the provinces. It also won great success in the United States. Other plays from Warren's pen were "My Bonny Boy," "Ned Knowles," "The Tongue of Slander," (in collaboration with John Douglas), "His Wives," "Hoop La," "Our Daughters," the latter written in collaboration with Willie Edouin, and others. In thirty odd years he wrote about twenty plays.

**FREDERIC W. THOMPSON** died on Friday, June 6, after a long illness at St. Vincent's Hospital, New York. He had undergone sixteen operations since 1917, when he was first operated on for intestinal trouble.

Mr. Thompson was born in Nashville, Tenn., in 1872. He had studied to be an architect, but, instead, became a broker and later a theatrical manager. He came to New York in 1909, where he rose rapidly in theatrical circles. He formed a partnership with the late Elmer S. Dundy and together they built Luna Park at Coney Island and also the Hippodrome in New York City.

Among the many famous theatrical productions which he made are "A Trip to the Moon," "Polly of the Circus" in which Mabel Taliaferro, his first wife, was featured (they were divorced in 1913) and in 1906 "Brewster's Millions" which was his debut as a theatrical producer.

**JACK MERRITT** died last Friday morning at his home at 976 Whitlock Avenue, aged twenty-five years. Pneumonia was the cause of death. Merritt is best remembered for his performance in the role of the red headed waiter in "Oh Boy." As a comedian, he also gave a most satisfactory performance in "A Pair of Sixes."

Merritt embarked upon his theatrical career in the Cohan and Harris office. He rose to the top rapidly and, prior to his death, had just closed his third season in "Oh Boy." A mother, two brothers and a sister survive him.

**ZATELA MARTIN**, known on the operatic stage as Martina Zateila, died recently in Rome. She was born in Hillsdale, Michigan, and later studied piano in Boston. When Alessandro Bonci, the tenor, advised her to study singing in New York City, she did so. She later joined Bonci's Company, singing in Italy eventually and being very successful there.

**JAMES M. LACKAYE**, a well known character actor and a brother of Wilton Lackaye, died at the Broad Street Hospital of pneumonia, Sunday, June 8, after only a few days illness.

Mr. Lackaye was born in Washington, D. C., fifty-two years ago and had his first stage experience in amateur theatricals. His first success was in "Way Down East," and he later appeared with many stock companies. For many years he played with "York State Folk," "The Gentleman from Mississippi" and "The High Cost of Liv-

ing." He had been appearing in motion pictures for the last three years. Mr. Lackaye was a bachelor and is survived by his brother and three sisters. He was a member of the Lambs, the Friars, the Actor's Guild, the Green Room Club and had held office in each.

**CHARLES PUTNAM TOWER**, formerly well known as a dramatic and musical critic, died June 1st at his home in East Orange, N. J.

The deceased, who was sixty-five years of age, began his career in Boston where he worked on the Globe and the Herald. He came to New York in the early 80's and was employed on the Times and Morning Journal (now the American) and the old New York Star. He then became editor of "The Paper Mill," a trade journal and for the last fifteen years was connected with the Motor Boat Magazine.

**J. CLYDE RIGBY** died last Wednesday at Youngstown, Ohio, aged forty-seven years. Rheumatism was the cause. For many years he had been auditor for Charles Dillingham. For Fred Stone and other stars, he had been acting manager. Rigby served in the capacity of house manager of the Century when Dillingham and Ziegfeld owned it. Virginia Shelby, as she was known on the stage, is his wife.

**JOHN PENDLETON KING**, dramatic and newspaper writer, died recently in Augusta, Georgia. "Cocaine," a play which the Provincetown Players produced, was his work.

**SUSIE KIRWIN** died recently at the home of her sister in Philadelphia, but it was not until last week that the news of it reached New York. After ailing for some time, the light opera performer succumbed. She had been in the profession for thirty years and had headed the Susie Kirwin Opera Company and had been with the Wilbur Opera Company. She also will be remembered for her work in designing costumes.

**EVA BYRON**, wife of Sidney Allen, theatrical manager, and also a well-known actress, died at her residence in Grantwood, N. J., Tuesday, June 3rd. Miss Byron started her stage career as a member of Augustina Daly's stock company at the old Fifth Avenue Theatre in the early '80s and later appeared with a number of prominent stars. She retired from the profession ten years ago.

**MEYER JONES**, forty-two years old, a vaudeville manager with offices in the Putnam Building, died June 3rd, after a long illness at the home of his brother, Tom Jones, in West One hundred and thirty-fifth street.

Jones, a few days prior to his death, was brought from Liberty, where he had been trying to recuperate his health, to spend his last days with his family. He had been in the theatrical business for the last fifteen years operating theatres in and about New York and, during the last few years, conducting a vaudeville agency with his brother Tom. Funeral services were held from the Meyers Funeral Parlor in Harlem last Friday afternoon. They were attended by agents who booked in the Loew, Fox, United and Moss offices.

The deceased is survived by a widow and two children, his brother Tom and two sisters.

**HOWARD "MAC" FADDEN**, formerly of the Empire, Cleveland, Gayety, St. Louis and Gayety, Detroit, died in the City Hospital, Cleveland, Ohio, recently. He was about thirty-six years of age at the time of his death and was well known to burlesquers who visited those cities.

## ANSWERS TO QUERIES

(Continued from page 17)

B. M.—Am unable to find publisher of song "Just a Toast to Mother."

V. P.—Robert Drout died August 7, 1914, and left an estate of \$15,900.

F. S. C.—John Cort secured the lease of the Savoy Theatre in Atlantic City, N. J., in May, 1915.

F. W.—Mme. Petrova's name in real life is Mrs. Stewart, and her husband is very much alive.

A. K.—Huber's Museum on Fourteenth Street held an auction sale of its contents on August 1, 1910.

B. K. H.—Daniel Frohman is very much alive. It was Charles Frohman who sank with the Lusitania.

I. T. L.—The James J. Corbett who appeared with George Evans' Honey Boy Minstrels is the same party.

W. R. M.—Why not try to reach her through THE CLIPPER'S Letter Box, so it will be advertised in the Letter List?

H. T. M.—Burt Kalmar and Jessie Brown have been playing together for years, although not always with the same act.

VICTOR.—There was a midget team in vaudeville at that time known as Queen Mab and Weis. We do not know what has become of them.

C. V. G.—Chauncey Olcott played in "Barry of Ballymore." It opened in Saratoga, N. Y., on August 23, 1910. Mrs. Rida Johnson Young wrote the play, which was in three acts.

D. H. S.—"The Boomerang" played at the Belasco Theatre in 1915. A film version of it has been produced and recently released by the Pioneer Film Company, with Henry B. Walthall as the star.



"No, sir, as soon as I can shed this royal raiment and get busy with ALBOLENE to remove this make-up, I'll go with you to the hotel for something to eat."

## ALBOLENE

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Every Night  
25, 50, 75, \$1, \$1.50

UNITED STATES JAZZ  
BAND, STELLA MAY-  
HEW, AVON COMEDY 4,  
WELLINGTON CROSS,  
"FOR PITY'S SAKE,"  
PEARL REGAY & LES-  
TER SHEEHAN, RIGO-  
LETTO BROS., EDDIE  
BORDEN, THE VAN  
CELLOS, KINGGRAMS.

### BELASCO

Theatre, West 44th St. Eves.  
8.20, Mats. Thur. & Sat. 2.20.

### DARK ROSALEEN

A COMEDY OF IRISH LIFE.

By W. D. HEPENSTALL AND WHITFORD KANE

### REPUBLIC

W. 42d St. Eves. 8.30. Mats.  
Wed. & Sat. 2.30.

### THE WOMAN IN ROOM 13

### HUDSON

W. 44th St. nr. B'way. Eves.  
8.30. Mats. Wed. & Sat. 2.30.

### LOUIS MANN

in FRIENDLY ENEMIES

By Samuel Shipman and Aaron Hoffman.

### ELTINGE

Theatre, West 42nd St. Eves.  
at 8.30. Mats. Wed. & Sat. 2.30.

### UP IN MABEL'S ROOM

With HAZEL DAWN, JOHN CUMBERLAND and  
WALTER JONES.

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45th St. near B'way. Eves.  
8.30. Mats. Thur. & Sat. 2.30.

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### MOLLIE WILLIAMS' SHOW



**JACK BLAIR and CRYSTAL** FLO  
A TENNIS MIX UP IN VAUDEVILLE

**ED. CORELLI & GILLETTE** CHAS.  
VARIETY ENTERTAINERS

**DOROTHY DOYLE**  
"Melodies of the Moment." In Vaudeville

**CLEO LEWIS**  
Singing Contortionist. Dir.—Tommy Curran

**VINCENT MOORE**  
"The Thief," by Miss Blanche Merrill

**PAUL BRADY**  
VARIETY DIRECTION—MARK MONROE

**EARL RICKARD**  
DIRECTION OF C. B. MADDOCK JUST PERSONALITY

**JANET LELAND** WARREN  
PAINT-O-GRAPHY

**FRED SWIFT AND DALEY** KITTY  
"IN MUSICAL NONSENSE"  
Eastern Rep.—Lew Golder Western Rep.—Beehler and Jacobs

**BLISS** **FAY**  
**THE QUAKER CITY FOUR**  
AMERICA'S GREATEST HARMONY FOUR  
**NEUHAUS** **SHALKER**  
DIR.—NICK FELDMAN

If you really are in earnest,  
"Make-Up" forms the small-  
er part;  
"Costume changes" — simply  
trifles,  
If "the goods" come from  
your heart.

**PELHAM LYNTON**  
Direction: LESLIE MOROSCO

**HONEY HURST**  
in "RHYME AND REASON"  
DIR.—JOE MICHAELS

**EDDIE** **ETHEL**  
**STAFFORD & WATTS**  
THAT CLEVER PAIR DIR.—MEYER B. NORTH

**EDNA LEE**  
DIRECTION—LEW LESLIE IN VAUDEVILLE

**DOOLEY - NAIMOLI - McGEE**  
COMEDY, HARMONY, SINGING, TALKING

**EMILY CLARK**  
Kahn's Union Square now. Re-signed with Joe Oppenheimer's Broadway Belles next season.

AT LIBERTY  
FOR NEXT SEASON

## VAUDEVILLE BILLS

(Continued from page 23)

### B. F. KEITH'S (Western)

#### BATTLE CREEK.

Bijou (First Half)—Madden—Fogarty & Foster—McCarthy & Sternard—Grant Gardner—"Love & Kisses." (Last Half)—Taketa Bros.—Basill & Allen—Boyce Combs & Co.—Mazie King & Co.—Camp Custer Liberty Theatre (First Half)—Caplane & Taylor—O'Brien & Southern Girls—Gene Green—"Rainbow Revue."

#### BRANTFORD, ONT., CAN.

Brant (First Half)—La Hoven & DuPreece—Boothby & Everdean—"Remnants." (Last Half)—La Mont & Wright—Barron & Burt—"Follies of Today."

#### BAY CITY.

Bijou (First Half)—"Oh Pretty Lady." (Last Half)—Picture.

#### FLINT.

Palace (First Half)—Picture. (Last Half)—Taisse & Yoshi—Newell & Most—McCarthy & Sternard—Otto Bros.—"Love & Kisses."

#### FT. WAYNE, IND.

Palace (First Half)—Carson Trio—Three Rounders—"On Manila Bay"—Billy Devere. (Last Half)—Caplane & Wells—El Cota—Hudson & Jones.

#### JACKSON.

Orpheum (First Half)—Taisse & Yoshi—Newell & Most—"Baby Bugs"—Boyce Combs & Co.—Mile. Theo & Dandies. (Last Half)—Walter Baker & Co.—Detzel & Carroll—Bob O'Connor—Grant Gardner.

#### KINGSTON, ONT., CAN.

Grand Opera (Last Half)—Welton & Marshall—Stan & Mac Lurel—Cavanna Duo.

#### KOKOMO, IND.

Sipe (First Half)—Violet & Charles—Simms & Warfield—Mile De Aurea. (Last Half)—Eddie Bagler—Ennor & Weber—The Leoras.

#### LONDON, ONT.

Grand Opera—La Mont & Wright—Maybelle Phillips—"Follies of Today"—Barron & Burt—Galletti's Monks. (Last Half)—La Hoven & DuPreece—Boothby & Everdean—Al Shayne—Koban Japs.

#### LANSING.

Bijou (First Half)—Koban Japs—Lyle & Harris—Bob O'Connor & Co.—Johnson Bros. & Johnson—Mazie King & Co. (Last Half)—Carson Trio—Fogarty & Foster—"Baby Bugs"—Murray K. Hill—Mile. Theo & Dandies.

#### LOUISVILLE, KY.

Fountain Ferry Park (First Half)—Eddie Badger—Arthur & Peggy Price—Two Lillies—The Briants. (Last Half)—Hordes Duo—Bob Smith—Capps Family—Keane & Walsh—Swan & Swan.

#### LOGANSFORD IND.

Colonial (Last Half)—Ben Benny—La Rose & Lane.

#### LA PORTE, IND.

Phoenix (Thurs. & Fri.)—Simms & Warfield—Mossman & Vance—"All for the Ladies."

#### MICHIGAN CITY, IND.

Garden (Sat. & Sun.)—Simms & Warfield—"All for the Ladies."

#### OWOSSO, MICH.

Strand (Last Half)—"Girls of '76"—Brown & Taylor—Galletti's Monks.

#### PETERBORO, ONT., CAN.

Grand Opera (First Half)—Welton & Marshall—Stan & Mac Laurell—Cavanna Duo.

#### ST. LOUIS, MO.

Forest Park Highlands (First Half)—Hordes Duo—Bob Smith—Capps Family—Keane & Walsh—Potter & Hartwell. (Last Half)—Peggie & Arthur Price—Kaufman & Lillian—Six Musical Nosses—Fox & Ingraham—Emma Francis & Arabs.

#### W. V. M. A.

#### CHICAGO.

Hippodrome—Leon's Ponies—Townsend & Wilbur Co.—Spencer & Wilson—Page, Hack & Mack—Poughkeepsie—Clay Crouch—Merrian's Dogs.

#### DES MOINES.

Empress (First Half)—Kerr & Ensign—Jack Lavier—Leroy & Mabel Hart—Roth & Roberts—Paul Kleist. (Last Half)—Kenny & La France—Earle & Edwards—Harry & Kitty Sutton—The Rials.

#### DAVENPORT.

Columbia (First Half)—Maker & Redford—Fred Lewis. (Last Half)—Rialto & Lamont—Folsom & Brown—Jim McWilliams—Paul Kleist & Co.

#### DULUTH.

New Grand (First Half)—Paul Le Van & Dobbs—Payton & Hickey—"Rising Generation." (Last Half)—Leon Sisters & Co.—Ed. & Lillian—Three Moran Sisters—Jay Raymond—"Rising Generation."

#### E. ST. LOUIS.

Erber's (First Half)—Bell & Wood—Chas. & Madeline Dunbar—Lohse & Sterling. (Last Half)—Vada Clayton—Mack & Veimar—"Old Time Darkies."

#### GREEN BAY.

Orpheum (Last Half Only)—"Mystic Garden"—Bob White—Ben Deeley & Co.—Three Melvins.

### GRANITE CITY, ILL.

Washington (Sunday Only)—Robbins & Fulton. (Monday Three)—Blanche & Jimmy Creighton—Mae Marvin. (Thursday Three)—Bimbo & James—Bell & Wood.

### MEMPHIS.

Orpheum (First Half)—Jack & Kitty De Maco—Wyatts Lads & Lassies. (Last Half)—Los Rodriguez—Bob Mills—The Briants.

### MADISON.

Orpheum (First Half)—"Mystic Garden"—Bob White—Berri & Jonani—Lyons & West—Three Melvins. (Last Half)—"Mystic Hanson Trio—Mitchell & Mitch—Edythe & Eddie Adair—Gus Erdman—"Girls of the Altitude."

### MINNEAPOLIS.

New Grand—Kipp & Kippy—Princess Malama—Williams & Taylor.  
New Palace—Montambo & Nap—Victoria Trio. (Last Half)—Mr. & Mrs. Gordon Wilde—Harry Sterling—Leroy & Mabel Hart.

### MILWAUKEE.

Palace (First Half)—Mystic Hanson Trio—Hal & Francis—De Pace Bros. & Co.—Gus Erdman—The New Model. (Last Half)—Thomas Trio—Berri & Jonani—Alf Ripon.

### ROCKFORD.

Palace (First Half)—Rialto & Lamont—Bill, Edna & Frawley—Edythe & Eddie Adair—Ben Deeley & Co.—"Girls of the Altitude." (Last Half)—Hoshi—Rose & Thorn—Lillian Watson.

### ST. LOUIS.

Rialto—Vada Clayton—Dunlap & Virden—"Fashion a la Carte." (Last Half)—Dancing McDonalds—Mae Marvin—Shrapnel Dodgers—Wyatts Lads & Lassies.

### ST. LOUIS.

Skydome—Dancing McDonalds—Pearson Trio—Mitchell & Mitch. (Last Half)—Rosie Rife & Co.—Dunlap & Virden—Lohse & Sterling.

### ST. LOUIS.

Grand—Hama & Hanaka—Paul Bauwens—"Girls of '61"—Valda—"Number Please"—Robbins & Fulton—Curley & Hall—McIntyres.

### SOUTH, BEND.

Orpheum (First Half)—Rose & Thorn—Frank Hall & Co.—Hall & Shapiro. (Last Half)—Laurel Lee—Gene Greene—Potter & Hartwell.

### SIoux CITY.

Orpheum (First Half)—Kenny & LaFrance—Earle & Edwards—Billy Kinkad—Dale & Burch—Porter J. White & Co.—"Hong Kong Mysteries." (Last Half)—Two Carltons—Roth & Roberts—Maud Earl & Co.—Jack Lavier—Lucille Cavanagh & Co.

### ST. PAUL.

New Palace (First Half)—Mr. & Mrs. Gordon Wilde—McIntyre & Robbins—"Making the Movies"—Bert Lewis—Ellsworth Liden & Co. (Last Half)—Mantambo & Nap—Kerr & Ensign—Al H. White & Co.—Victoria Trio—"Making the Movies."

### SUPERIOR.

New Palace (First Half)—Leon Sisters & Co.—Ed. & Lillian—Three Moran Sisters—Jay Raymond—Betty Fredericks & Co. (Last Half)—Paul Le Van & Dobbs—Payton & Hickey—De Pace Bros. & Co.

### TERRE HAUTE.

Hippodrome (First Half)—Swan & Swan—The Shrapnel Dodgers—Hudson & Jones—Jim McWilliams. (Last Half)—Hall & Shapiro—Bronson & Baldwin—"Little, Pipifax & Accomplish."

### WINNIPEG, MAN., CAN.

Strand (First Half)—Church Sisters—Logan, Donn & Hazel—John Geiger—Three Macs. (Last Half)—Lowry & Kathryn—Irving Gear & Co.—Mack & Lane.

### TARKINGTON IS LUCKY

If all the plays by Booth Tarkington to be produced next season prove successful there will be another playwright who will not have to worry about the cost of living.

Klaw and Erlanger will produce "Monsieur Beaucaire" now playing in London. Stuart Walker will present a play on Bolshevism by Tarkington and Harry Leon Wilson. George Tyler is exploiting "Clarence," and it is said that Stuart Walker will also present "The Gibson Upright," "Seventeen," "The Country Cousin" and "Penrod" will also be on the market again and Tarkington is now engaged in writing a play for Otis Skinner.

### FRENCH PLAYERS MAY TOUR

When the next season of the French Theatre in New York arrives arrangements may be made whereby the players will be sent on tour to play the smaller towns from coast to coast. The matter is now being taken up in detail and the idea of sending out a company of French actors is under consideration.

Address:  
282 Pine Street,  
Freeport, L. I.

**LEW LEDERER**



# MOTION PICTURES

## J. S. BLACKTON REORGANIZES COMPANY

### NEW CORPORATION FORMED

With the filing of papers of incorporation for the J. Stuart Blackton Feature Pictures, Inc., on Friday, the Blackton Producing Company became a thing of the past. O'Brien, Malevinsky and Driscoll filed the application for the new corporation in the office of the Secretary of State. It is capitalized at \$1,000,000.

Commodore J. Stuart Blackton will be president and director general of the new concern, which takes over the old company organized by him two years ago. There are several New York capitalists backing Blackton in this new adventure, but their names are being kept secret.

The plans of the new corporation are to make from six to ten special features a year. Blackton will supervise the production of all features, and the especially important ones he will direct personally. Property adjoining the present studios has been acquired and will be used for studio purposes.

Among those who will be added to the staff are Martin Justice, who is to be director and collaborator of art directions. Jack Martin will be in charge of the studio and technical staff; Stanley Olmstead will be in charge of the scenario department and J. S. Blackton, Jr., will be in the executive offices.

Robert Gordon and Sylvia Breamer are to play the leads in the special features. The first of the new pictures to be produced has the appropriate title of "Moonshine."

### WON'T SETTLE PICKFORD CASE

There is no possibility of a settlement on the part of Mary Pickford of the judgment of \$114,000 obtained against her in the Supreme Court by Cora Wilkenning, the picture agent, which was later set aside prior to the matter coming to trial in Part 14 of the Supreme Court in October.

O'Brien, Malevinsky & Driscoll, attorneys for Miss Pickford, announce that the picture star, even though she will be greatly put out by having to be here for the trial of the action, would not settle the matter, as she feels she must protect her rights with respect to being made a target by those who may desire to reduce her financial resources through unjust claims.

### STOP SHOWING "SPREADING EVIL"

Robert Keane's production called "The Spreading Evil," distributed by Screen Classics, Inc., was not permitted to be shown after being featured for two days at Proctor's Mt. Vernon Theatre last week.

The film is very much like the "Damaged Goods" production, which made such a commotion a few years ago. It was on the complaint of Dr. Fleming and other physicians of Mt. Vernon that the film was stopped by Chief of Police Foley.

### JACK GARDNER IN PICTURES

Jack Gardner is making an automobile trip to the coast, and while on tour is appearing in a series of one-reel comedy films by Ring Lardner.

The first taken in Boston is called "Historic Boston," and shows the visit of Jack to the old town, with a score or more of humorous observations on the various points of interest.

### NAZIMOVA STAYS WITH METRO

Mme. Nazimova left for the Pacific Coast last Wednesday, and before leaving renewed her contract with Metro Pictures Corporation for two years more. This sets at rest the many and conflicting reports as to the future plans of this actress.

President Richard A. Rowland had affixed his signature to the contract on behalf of the Metro Pictures Corporation prior to his sailing for Europe, and only the matter of Mme. Nazimova's signature was necessary to complete an arrangement by which Metro is assured of Nazimova's service for two more years.

General Manager William E. Atkinson announced that the Nazimova productions will be even more pretentious than those which have brought her international fame within a period less than two years. An announcement concerning the productions will be made with the detailed announcement of Metro's "fewer and better pictures" policy, which will be made public before July 1.

### GRIFFITH LEAVES NEW YORK

D. W. Griffith was among a number of motion picture people who left New York last week for the West. Lillian Gish and her mother, Richard Bartlemess, Clarine Seymour, G. W. Bitzer, Jack Lloyd, Frank Worthman and Agnes Wisser returned to Los Angeles also.

Griffith will return in July to establish his production headquarters here. A studio is now being constructed for him, and will be ready in August.

### METRO PROMOTES TWO MANAGERS

W. E. Atkinson, who has been business manager of Metro for some time, has been appointed general manager, and left for a nine weeks' trip of all the Metro exchanges.

Harry Cohen was promoted at the same time to the post of general manager of the foreign department, and will go abroad on Richard A. Rowland's return.

### TO PRESENT "THE WOLF" AS FILM

"The Wolf," the play written by Eugene Walter, will be presented during the autumn in screen form by Vitagraph. Earle Williams will have the leading role and will be supported by Jean Novak in the role portrayed by Ida Conquest in the legitimate.

### MRS. DREW STARTS WORK

Mrs. Sidney Drew has started work on "Bunkered" for the V. B. K. Film Corporation. It is a two-reel comedy written by Emma Anderson Whitman. Mrs. Drew is using her old role of "Polly," and Donald McBride, her leading man, that of a frivolous bachelor brother.

### WILL BUILD NEW STUDIOS

The new Eminent Authors Pictures, Inc., of which Rex Beach is president, and Samuel Goldwyn, chairman of the board, are drawing up plans for a studio to be built in the East, most likely in New Jersey or Long Island. The new studios, recently purchased by Goldwyn from Triangle, are being redecorated and enlarged.

### RIVOLI FEATURES CAINE STORY

"The Woman Thou Gavest Me," a screen version of the famous novel of Hall Caine, is the attraction at the Rivoli this week.

Douglas Fairbanks in "The Knickerbocker Buckaroo," which played at the Rivoli two weeks ago, is having a return engagement at the Rialto this week.

### PIONEER OPENS BUFFALO BRANCH

The Pioneer Film Corporation has opened its exchange in Buffalo at 407 Iroquois Building. The office is fully equipped with a full line of Pioneer attractions.

## CORNERSTONE OF FOX STUDIO IS LAID

### INTERESTING CEREMONIES HELD

In a pouring rain, before more than 5,000 persons last Friday afternoon, Borough President Frank Dowling, of Manhattan, laid the corner stone of the Fox Film Corporation's new studio at Tenth avenue, 55 to 56th streets.

Prior to the beginning of the ceremonies, a band gave a concert for an hour, which was concluded with the playing of the National Anthem and a flag raising. Rev. Meyer Kopfsstein then made an address, paying tribute to Mr. Fox and his associates for their remarkable achievements in the picture industry.

Father Justin Corcoran, of the Church of the Madonna, Fort Lee, N. J., which is adjacent to the present Fox Studios at that place, then spoke of his admiration for the picture artists and the work they had done in the community. He said he had only one fault to find with the picture manufacturers, and that was that the characters depicted of the ministry on the screen were not true to life, and he hoped that when the new plant would be in operation that a better portrayal of the clerical role would be given.

On behalf of the City, President Dowling welcomed the Fox Film Corporation's increasing activities, and paid a tribute to Mr. Fox and his associates for their remarkable achievements in the film industry. He declared himself against censorship of the motion picture, asserting that public opinion was too strong against any such legislation.

John C. Risle concluded the preliminary ceremonies by offering the regrets of Mr. Fox on account of his inability to attend, as he was confined to his home with a severe cold. He then thanked the speakers for their kind remarks on behalf of Mr. Fox and his associates, and accepted the building and corner-stone on behalf of the corporation.

President Dowling then started the task of the actual laying of the corner-stone, assisted by the Misses Fox, daughters of the head of the concern. In the big slab which bore the single inscription, "1919," was deposited an interesting array of data, together with pictures of historical interest to the company and industry. It included newspaper clippings concerning the new plant, photographs of all the present Fox stars and of Mr. Fox and W. R. Sheehan, drawings of the building and stills and press books of some of the big Fox film successes.

This new building, it is claimed, will be the largest motion picture plant under one roof in the world and, it is expected, will be ready for occupancy by October.

Among those present at the ceremonies were Senator ("The") McManus, Deputy Public Service Commissioner Dan Ryan, Jack Loeb, head of the Fox Vaudeville enterprises, and his assistant Edgar Allen; Sam Kingston, a number of large motion picture producers, a flock of picture stars and the managers of the various Fox branch offices, who have just completed their convention in this city.

The branch managers were the guests of Mr. Fox on Wednesday evening at the performance of "Monte Cristo, Jr.," in the Winter Garden. On Thursday evening General Manager Sheehan gave them a beefsteak dinner, after which a vaudeville performance was given under the direction of Jack Loeb and Edgar Allen. Fifteen headline acts were presented.

### WORLD DIRECTOR SUED

Mrs. Ruby Wilson McIntyre, a film actress, shortly expects to get a decree of divorce from Robert Blackburn McIntyre, casting director of the World Film Corporation. Before Supreme Court Justice A. S. Thompson of Rockland County, testimony was taken last Saturday afternoon, and after it had been heard he declared he would grant an interlocutory decree.

Mrs. Augusta Hoffman Wilson, mother of the plaintiff, and Major A. Stuart Raleigh, manager of the Metro, both testified for the complainant. Raleigh stated that McIntyre had gone to the Empire Hotel with another woman. Mrs. Wilson declared that the director had kept late hours and mentioned his "sporting qualities."

Alimony was not discussed, it being generally understood that the erstwhile couple had settled that to their mutual satisfaction outside of court.

### TO MAKE CRIMINOLOGY PICTURE

A picture on criminology will be the result of a conference which Albert E. Smith, president of the Vitagraph, had with Chief Justice Olson of the Chicago Municipal Court recently. They discussed at length different tests and records and finally reached an agreement.

Judge Olson is to direct the pictures, superintend the writing of the scenario and to work with George Randolph Chester, in preparation of the script.

President Smith divulged this information on his arrival at his offices in New York, and stated further, "I have had for some months plans in mind for a third criminology picture to follow 'Within the Law' and 'The Third Degree.' Both of them show the old-fashioned police methods, the unscientific and now generally discredited systems of the handling of criminals."

### NEW FILM OPENS AT PARK

After a two weeks' run of the Rothapfel Unit Program, "The Other Man's Wife," released by Frank G. Hall, opened at the Park Theatre on Sunday. Stuart Holmes and Ellen Cassidy are featured in the production.

Sydney Chaplin in "The Submarine Pirate" furnishes good comedy relief, and Kinograms portray the bomb outrages of last week throughout the country. A symphony orchestra of thirty, with Frank Cork as conductor, render a specially selected program for each performance.

### CRANDALL BUILDING ANOTHER

WASHINGTON, June 9.—The eighth of a chain of theatres operating in this city is being constructed by Harry M. Crandall, and will be known as the York. The total floor area of the house is 10,000 square feet, and on the lower floor alone it will have a seating capacity of 1,000. The house will be outfitted and erected in the most modern manner, the decorations also being of the latest type. The new theatre will open on October 15 and will show motion pictures only.

### BRONX GETS NEW HOUSE

The Capital is the name of a new motion picture theatre to be built at Fordham Road and Valentine avenue, opposite the Keith theatre. The project is being headed by the owners of the U. S. Motion Picture Theatre at 195th street and Webster avenue.

### LEASES ATLANTIC CITY APT.

ATLANTIC CITY, June 7.—Norma Talmadge has taken an apartment here on the boardwalk, opposite the Steel Pier. She has just completed work on a picture in Florida and is expected here shortly.



## \$3,000,000 PICTURE CORP FORMED BY J. A. BERST

**United Picture Production Corporation Formed to Further and Accelerate Plans of United Picture Theatres of America, Inc.—Stock to Be Offered Public.**

The United Picture Productions was incorporated last week with a capital of \$3,000,000 preferred stock, represented by 300,000 shares at \$10 each, with 8 per cent cumulative dividends and 300,000 shares of common stock which will accompany the preferred in the form of a bonus.

J. A. Berst, president of the United Picture Theatres of America, Inc., when asked about the new company, said in part:

"United Picture Production Corporation has been formed to further and accelerate the extensive plans and preparations United Picture Theatres of America, Inc., has entered upon with a view to the activities of the business year commencing September 1, and to obtain for its members additional productions beyond those already in hand for the carrying out of United's original promises of supplying the best pictures that the market affords. In order to obtain such additional pictures and to get the best stars and productions, the United Picture Productions Corporation has been formed, and through it the financing of such productions will be assured and carried out. The ultimate approval of the stars and plays that it desires to market will, of course, still rest with United Picture Theatres of America, Inc."

"The United Picture Productions Corporation will be guaranteed a 20 per cent profit on each of its productions, and, as payment, will receive 75 per cent of the rentals of pictures in the United States until cost and profit are paid. The United Picture Theatres of America, Inc., will be the owner of 100,000 shares of common stock. This stock will prove a very valuable asset in that from it will accrue important dividends which in turn will reduce the cost of pictures to the United Picture Theatres, Inc. The officers and directors of United Picture Productions Corporation and the United Picture Theatres, Inc., will be substantially the same, a factor which will insure perfect harmony between the two companies."

"Having now more than 2,500 theatres

using United Pictures and having fulfilled the promises made at the inception of this corporation, we now take a further important step to obtain for this circuit the finest productions and the best stars to supply in the highest possible degree the needs of that circuit."

"United's legal representatives are now drawing up contracts with several important stars. Business courtesy and consideration for the fact that certain existing contracts have not yet expired prevent the definite mention of their names for the time being."

The preferred stock of \$10 par value is already listed, it is remarked, at an advance of \$1 each, two shares of preferred stock carrying a bonus of one share of common stock. In contradistinction to the membership shares of United Picture Theatres of America, the holding limit of which is restricted, a maximum of seven shares corresponding to the possible number of playing days per week, the number of shares that can be held by any one individual in the new corporation is not limited to any maximum beyond that of the shares remaining available at the time of application.

Because, it is said, of forming of the new corporation, the recent decision to increase the price of United Picture Theatres, Inc., shares from \$250 to \$350 has now been postponed, at any rate until the fall. This decision was reached last week, United announces, in consequence of the opinion expressed by members of the advisory board that an increase just at the present time, with summer approaching, would inflict a hardship on many exhibitors who had delayed their intention to take up membership. This factor, taken into consideration by Mr. Berst and his associates with the fact that many of the same exhibitors are intending subscribers to the newly formed corporation, has led to postponement of the increase of United's share price.

### ROBERTSON-COLE SPEEDING UP

There will be no let-up during the Summer in the work of the Robertson-Cole Company. Officials of that company are preparing a schedule of releases and are lining up a list of productions which they believe will keep business up.

Working in conjunction with the officials of Exhibitors' Mutual, through which all its pictures are released, Robertson-Cole has formulated a plan which will insure the exhibitor an unending stream of high-class pictures during the trying period between now and the Fall.

It has now been definitely decided that the following productions will be released through Exhibitors' Mutual in the course of the Summer: Sessue Hayakawa in "His Debt," Billie Rhodes in "In Search of Arcady," Henry B. Warner in the first Superior picture, "The Man Who Turned White," which last week started an indefinite run at the Broadway Theatre; Bessie Barriscale in "Tangled Threads," William Desmond in "Bare-Fisted Gallagher," succeeding "The Mints of Hell," a big snow picture which will make an ideal Summer attraction; "Better Times," second of the Brentwood series by King W. Vidor, creator of "The Turn in the Road," and Beatriz Michelena in "The Deadline."

These offerings comprise but a part of the list of attractions which Robertson-Cole plan for Summer distribution through Exhibitors' Mutual.

Then there are "The Love Call" with Bellie Rhodes, Henry B. Walthall, in "Modern Husbands," Beatriz Michelena in "Just Squaw," Bessie Barriscale in "Joselyn's Wife," and William Desmond in "The Mints of Hell," which are now bringing results wherever they are exhibited.

### TO HANDLE BRENTWOOD FILMS

Through its president, L. C. Haynes, the Brentwood Film Corporation has contracted with the Robertson-Cole Company to have the latter handle all films which it produces during the coming year. According to the agreement, the Robertson-Cole Company has the right to determine whether it considers a picture up to the standard which it desires to set, before releasing it through the Exhibitors' Mutual, which releases all of its pictures. The Brentwood Corporation has decided upon no definite number of productions for the year, but will devote as much time as is necessary to make every one of its attractions the best possible.

Under the terms of the contract with Brentwood, Robertson Cole will release "Better Times," the second King W. Vidor production, as successor to "The Turn in the Road." "Better Times" has just been completed and as a comedy is what "The Turn of the Road" was in a dramatic sense.

Brentwood is probably the only big producing organization in the field which does not employ high-salaried stars. It depends upon clean, wholesome, entertaining stories, well-fitted types of all-around, competent players, and upon the keenness of the ability of its director, King W. Vidor, the youngest and one of the best directors in the game.

### MOREY FILM OUT ON JUNE 23

Harry T. Morey is the star in "Beauty Proof," a Northwestern picture which Vitagraph will release on June 23. Paul Scardon directed the production. Betty Blythe, George Majoroni, Denton Vane, Robert Gaillard, Tenny Wright and Bernard Siegel are included in the supporting cast.

### PARIS WELCOMES YANKEE FILMS

PARIS, June 6.—The invasion of France by American film makers is welcomed by Cinematograph men and newspaper writers as one of the best things that could happen to that industry. They take the ground that as the industry has been at a standstill during the years of the war, France is far behind in the race, and competition is the best incentive to spur French people on to their best efforts. And competition by American makers, who alone, of all the world, have pushed ahead, can only bring advancement to the industry here.

The establishment of Paris branch offices by William A. Brady, Paramount-Lasky, William Fox and others, has furnished the subject for articles in many of the leading publications in this city, and Charles Le Fraper in *Le Courrier* takes the lead by saying:

"The American filmmakers know which of our films are suited to the taste of their countrymen. They understand so thoroughly the depth and strength of French thought, that they have come to Europe, not only for the sake of making a very thorough study, but also for the sake of sowing in our fertile soil good grain, which will bring a splendid harvest."

"Monat's selections, which are now being presented to us on the Paris market, are for the most part American productions. They are greatly enriching the collection of Aubert. Thanks to this fact, we have been able to see these pictures projected and are able to appreciate their true worth."

"At the time of writing this article Americans have established studios, agencies and exhibitors' service. Must we not, then, increase the number of our theatres? They propose, moreover, to produce the works of our best writers and poets, and with the aid of American genius and all the modern mechanical devices, to turn them into industrial products. And is there not in this the realization of the idea which Marcell Vandal has brought back to us? (from America). I call to mind clearly the last sentence of his 'Notes'."

"Tomorrow it will be French scenarios, interpreted by Americans, which will rule in the market. We, Delac and Vandal, shall endeavor to get ahead of them in this. We are ready to do so. You shall see the result in the near future."

"And it is from this good competition that there will arise the so long expected revival of our national cinematography."

"Far from the plans of these Americans, I approve of them heartily. Let them come, those who have fought with us against the Boche and his Kultur, those who have paid bloody tribute to victory! Let them have free access to the city! Let them not hesitate to come once more to our shores! We need all this fresh energy, all this contagious enthusiasm, and the spirit of daring. Perhaps the presence in Paris of representatives of the great American industry will stimulate our proverbial timidity. Perhaps, with the example of our friends from across the sea before us, we shall be able to raise our cinematography to the rank which it deserves after having given so many proofs of its possibilities."

"Cinematography is undergoing the process of evolution, and the evolution spells progress. And since it is now necessary for us to have American collaboration let us welcome this, and let its influence become apparent as soon as possible."

"With that vigorous spontaneity," says the *Cine Journal*, "which is one of the great charms of our friends from across the sea, the American film makers have told us of some of our weaknesses. France is seriously handicapped in the film market. If the English have lost five years, we have lost ten years, and the French nation, so rich in art, in thought, and in the theatre, now occupies one of the lowest places in the art of the cinema. There remains much to be done, and these Americans ask nothing better than to be permitted to aid us in doing this."

"This lesson in energy is not at all displeasing to us. All in the moving picture industry will understand it."

### MILLER PICTURE NEARLY READY

Charles Miller's first screen production is almost ready. The cutting, editing and assembling are being attended to by Miller, who directed the work on it, and his assistant, Albert Cowles, and the production will be ready to be reviewed within a fortnight. The Independent Sales Corporation will release the film.

It will be shown in six reels and those who have seen flashes of the unassembled whole report that it is up to the standard of photo-dramatic art as set by Miller in his production of "The Flame of the Yukon," starring Dorothy Dalton; "The Ghosts of Yesterday," with Norman Talmadge, and other Miller productions.

For the portrayal of the principal roles in his first production for the Hall program of independent releases, Miller had the services of Herbert Rawlinson, Stuart Holmes, Florence Billings, Charles E. Stevenson, Warren Cooke, Vinton Freidley, Regina Quinn and Ernest Torrence—all known for work of character and finish in the screen's best productions. Edward Earle is responsible for the photography.

Adventure and romance are the predominating notes struck in this Miller production. The story encircles eight principal characters. Standing out a little from the others is the character of Terrence Redmond, a descendant of an adventurous and romantic farce, who seems predestined to be one or both through his life. The underhauled methods employed by an unscrupulous uncle to place a rich relative's grandson in disrepute, that he may acquire a fortune, gives Redmond his cue for a series of adventures and romantic exploits that run through the Miller production with action cracking like a whip from start to finish. Four fistic encounters between the hero and the villain serve as the four big punches of the picture.

Miller will make known the title for his first special next week, and says that he hopes to have his picture ready for a private showing within two weeks. Mr. Hall announces that the Miller production will in all probability be given its New York premiere at the Park Theatre.

### START SIX PARAMOUNT PICTURES

Six new productions have been begun at the Paramount Hollywood studios since the beginning of June, and work is now well under way on all of them. On June 2 Cecil B. De Mille started J. M. Barrie's play, "The Admirable Crichton," adapted for films by Jeanie MacPherson. Thomas Meighan and Gloria Swanson have the leading roles in the pictures. Lila Lee and Theodore Roberts will also be seen in it. On June 2, Bryant Washburn, who had just finished "Love Insurance," started work on his next Paramount picture, an adaptation of the George Broadhurst farce, "Why Smith Left Home," which for years was considered one of the funniest of American farces.

The third picture started is "Huckleberry Finn," the Mark Twain classic which Julia Crawford Ivers put into scenario form. William D. Taylor, who directed Jack Pickford in "Tom Sawyer" and "Huck and Tom" for Paramount, and who also directed Mary Pickford in many of her Artercraft pictures, is in charge of the new production, "Huckleberry Finn," must not be confused with "Huck and Tom," which was virtually a continuation of the "Tom Sawyer" picture.

William C. De Mille, who has just finished the production of "Peg o' My Heart," with Wanda Hawley in the title role, has taken up the direction of Ethel Clayton, who has returned to Hollywood after a vacation trip to Japan, to begin work on her second year's contract as a Paramount star. The picture is "Miss Hobbs," Jerome K. Jerome's play, in which Annie Russell achieved one of the greatest successes of her career.

Wallace Reid, Paramount star, has also started under the direction of James Cruze in "The Lottery Man," adapted from Rida Johnson Young's play in which Cyril Scott played several seasons ago.

Immediately following the completion of "Told in the Hills," which will be within a few days, Major Robert Warwick, under direction of Hugh Ford, will start work on "In Missouri," one of Augusta Thomas' dramas.



## FAILS TO STOP "BETTER WIFE"

LOS ANGELES, June 9.—Judge Trippet in the Federal Court today denied a petition for a restraining order and temporary injunction, brought by the Select Pictures Corporation of New York to prevent the showing of Clara Kimball Young's latest picture, "The Better Wife," at the Kinema Theatre.

Two years ago Miss Young entered into a contract with the CKY corporation of New York, whereby she was to appear only in pictures taken by them. These pictures in turn were to be released through the Select Pictures Corporation of New York.

Nine pictures in all were made. Miss Young then announced that she had not received \$30,000 which she claimed was due her, and that she would make no more pictures for the CKY corporation. She filed suit in the New York courts for the money she alleged was due her. The CKY Company immediately began a fight to retain the services of the star.

Miss Young came West with Harry I. Garson, her manager, and began work on a picture of her own, entitled "The Better Wife." This picture was completed recently. It was Miss Young's first picture as an independent producer.

In the meantime the fight for Miss Young's services continued in New York. Miss Young replied by buying the Selig studio in Edendale, through her manager, and prepared to go permanently into the production business.

It was at this point in the proceedings that the new film, "The Better Wife," was placed on the market and immediately rented by Emil Kehrlein, Jr., Fred Osburn and George Dumond for presentation at the Kinema Theatre, beginning today.

The CKY and the Select Pictures Corporation of New York immediately ordered their Los Angeles attorneys to begin injunction proceedings in the Federal courts.

The Kinema Theatre was represented by Attorneys Alfred Wright and Alexander McDonald.

Judge Trippet held that there had been a breach of the original contract between Miss Young and the CKY corporation of New York and that both sides claimed the breach, but that the only recourse was a claim for damages and that the Select Pictures Corporation had not come into court with a clear and well-defined basis upon which to claim an injunction, and the plea for injunction was denied.

## LAEMMLE SPEEDS UP WORK

UNIVERSAL CITY, Cal., June 9.—Carl Laemmle has arrived here and is speeding up work in the Universal studios. With the end of the war and conditions generally changed, he will make plans for creating new exchanges and bolstering up the business of the Universal Company in numerous other ways.

A great deal of work is being done here at present and pictures are being turned out at a fast rate. The completion of four feature photoplays, one of which was Allen J. Holubar's "The Right to Happiness," which stars Dorothy Phillips, signalized the past week. Other productions stamped "finis" were Harry Carey's newest western melodrama, "A Man of Peace," "The Spitfire of Seville," produced by George Seigmann with Hedda Nova and Thurston Hall in the leading roles, and "A Little Brother of the Rich," in which Frank Mayo, Kathryn Adams and J. Barney Sherry are featured. Eric Van Stroheim is taking final scenes for "The Pinnacle," his own Alpin drama in which Francelia Billington and Sam de Grasse divide honors with the director. "Devils Have Their Friends" is half completed under Paul Powell's direction; William Stowell and Colleen Moore head Salisbury's supporting cast. Mary MacLaren and her company are in San Francisco filming the metropolitan scenes for "The Petal on the Current," the Fannie Hurst story which Ted Browning is making. A number of serials and comedies are also in course of production.

Mr. Laemmle will personally present a number of "Big U" features at the Superba Theatre. The first picture to appear under his supervision is Harry Carey in "Bare Fists," which opens today. Mr. Laemmle has arranged to have Carey appear in person at the Superba.

## OPEN MARKET FOR GOLDWYN

A new plan will be adopted by the Goldwyn shortly for the marketing of its productions. The first of July has been named as the date on which the plans for the coming season will be announced, but it now appears that the announcement will come at an earlier date, and the new scheme will go into effect without any formal announcement in cases where existing contracts expire before that time.

The Goldwyn plan, according to the rumor, was worked out by Samuel Goldwyn and his associates before his trip to Culver City early this Spring. Then for various reasons the plan was reconsidered and shelved for the time being. It is said that at the convention of Goldwyn managers held in New York a few weeks ago the plan was tentatively put up to them and received such approval that Goldwyn and his executives did a turn-about on the proposition and are now committed to it.

The new plan, it is said, involves the exhibition and sale of pictures on the open plan to exhibitors at the beginning of every three months' period in the year.

## GEO. BAKER LEAVES METRO.

The rumor of George P. Baker's resignation from Metro was confirmed last week. Mr. Baker will direct independently, and has secured two stars who expect to leave their present connections to join him.

The reason for his leaving was because he desires to follow the footsteps of Albert Cappellani, Maurice Tourneur and other directors who have been successful as independent directors. He is still on good terms with the Metro people.

## FILMS FLASHES

Vernon Day is in New York on a business visit.

George Ingersoll has been signed to assist Ralph Block at Goldwyn.

Robert Ellis has been engaged to play leads in Selznick productions.

Grace Darling has signed a three-year contract to appear with Goldwyn.

Harry T. Morey, in "Beauty Proof," will be released by Universal on June 23rd.

Corinne Griffiths has started work on "A Girl At Bay," her next Vitagraph feature.

"The Wings of the Morning" has been bought by William Fox for William Farnum.

"Squared," the last comedy by Mr. and Mrs. Sidney Drew, is at the Rialto this week.

Mr. and Mrs. Dan Russell will be featured in a series of the new Rainbow Comedies.

Elmo Lincoln has signed a contract for two years with the Great Western Producing Companies.

"No Mother to Guide Him" is the title of the Mack Sennett comedy at the Strand this week.

Priscilla Dean will start work on "Undraped" when she returns to the studios at Universal Studios.

Percy Marmont has been placed under contract to support Alice Joyce in a number of productions.

"Too Many Crooks," with Gladys Leslie and Jean Paige, will be released by Universal on June 16th.

Thomas Meighan will take the lead in "The Admirable Crichton" in place of El-Hot Dexter who is ill.

Walter S. Rand has been appointed sales manager of the United Artist's Distributing Depot at Los Angeles.

Oscar Apfel has completed "Phil For Short" with Evelyn Greeley and has started her in "Bringing Up Betty."

"The Carter Case" has been booked at Loew's Columbia Theatre in Washington for half week runs starting June 19.

Samuel L. Rothappel has started work on the second Rothappel Unit, to be presented at the Park Theatre in a few weeks.

Vivian Martin is supported by Robert Ellis, Noah Berry, Arthur Allardt, Lillian West and Lillian Leighton in "Louisiana."

Joseph Klein, assistant conductor of the Rivoli orchestra, has been transferred to the Rialto and is succeeded at the Rivoli by Joseph Littau.

Universal announces that a mistake was made in announcing Allan Hollubar as director of "Destiny" with Dorothy Phillips. Rollin Sturgeon is the director.

"Doc" Willetts has secured the rights to Jack London's works and will start producing them at the Willet studios at Fort Lee under the direction of O. A. C. Lund.

Naomi Childers, Lydia Yeomans Titus, Hazel Brennon, Mlle. Dione, W. Lawson Butt, Arthur Carewe, Alec E. Francis and E. J. Connelly will support Geraldine Farrar and Lou Tellegen in Farrar's next Goldwyn production.

## BURLESQUE NEWS

(Continued from pages 19 and 21)

## AMERICAN HOLDS MEETING

The annual meeting of the American Burlesque Circuit was held at the company's headquarters last Friday in the Columbia Theatre Building.

An election of officers was held at which George A. Peck was re-elected president and general manager; Doc Lothrop, vice-president; William V. Jennings, secretary, treasurer and assistant general manager. The Board of Directors elected is composed of George A. Peck, William V. Jennings, I. H. Heck, "Doc" Lothrop, Charles Franklyn and Judge Muller.

At the meeting it was announced that the Penn Circuit of one-nighters next season would be Wheeling, W. Va., on Monday; Uniontown, Pa., Tuesday, Johnstown, Pa., Wednesday, Altoona, Pa., Thursday; Williamsport, Pa., Friday, and York, Pa., Saturday. The percentage will be a little better for the shows at Wheeling than it was last season.

The censor committee will be composed of at least four persons next season, and it was announced that the committee will be very severe with show owners.

There will be no runways allowed next season. Oriental and Egyptian dances are positively barred. It was also announced that performers must work on the stage, and will not be allowed to work in the boxes nor through any other part of the house.

The selling of candy, song books, ice cream or anything else will not be allowed during the performances. Houses that have candy butchers must see that the boys do not start until the curtain is down at intermission and must stop selling and off the floor before the curtain goes up. The house manager will be held responsible for this.

Each show will be compelled to carry sixteen girls in the chorus. If a show is short any girls \$25 will be deducted from the show's share of the receipts for each girl that is short.

Every show will also be compelled to carry an agent.

It will be optional with owners whether they carry electricians or not. The circuit will not compel them to.

The route given out by General Manager Peck is about the best the circuit has ever had. The week lay-off between Newark and Philadelphia will be filled in at Wrightstown and Trenton if the show wishes to play it. It will be optional with the show owner.

## "BOZO" FOX SIGNS

Tom Sullivan signed Eddie "Bozo" Fox to be featured with his "Monte Carlo Girls" next season. Fox closed at the National Winter Garden last Saturday, where he had been the last nine months. He is now resting at his home in Hoosic Falls, N. Y.

The United Picture Productions Corporation, capitalized at \$3,000,000, has been formed to produce additional features for the United Picture Theatre of America, Inc.

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## FEATURE FILM REPORTS

### "THE SNEAK"

Fox. Five Reels.

#### Cast

Rhona ..... Gladys Brookwell  
Wester ..... William Scott  
King Pannell ..... Alfred Hollingsworth  
Francisco ..... John Coker  
Roger Barrington ..... Harry Hillard  
Enid Granby ..... Irene Rich  
Her Mother ..... Gerrard Grassby  
Story—Dramatic. Written by J. Grubb  
Alexander. Scenario by Ruth Ann Baldwin.  
Photography by Friend P. Baker. Directed  
by Edward J. LeSaint.

#### Remarks

This is an ordinary film with a cast worthy of a far better vehicle. The film may please because of the work of the actors.

Rhona, daughter of a gypsy king, is loved by and loves Wester, another gypsy. Francisco also loves Rhona, but is spurned by her. Roger Barrington, an artist, sees in Rhona an inspiration for a wonderful portrait, but she refuses to pose for him. She, however, does desire a ring which she has seen on his finger, which he offered her to pose for him. Francisco arranges to get Rhona into the artist's power whereby she will either have to pose for him or be arrested. He takes her to Barrington's house, telling her that the artist is out, and she can steal the ring and other trinkets, which method, according to the picture is all in the day's work with a gypsy. Rhona comes to the house, and is caught. In the meantime Francisco tells Wester that Rhona has a love affair with the artist, and takes him there in time to see her and the artist arrange to meet on the next day. Wester grabs her by the arm and accuses her before her father. On the testimony of Francisco, she is banished from the tribe. A storm comes up, and the tribes leaves the neighborhood. In the morning that artist finds Rhona asleep with her dog in the grass, and on learning what has happened, promises to clear her after the portrait is complete. The gypsy doctor, by witchcraft, tells Rhona's father that Rhona is innocent and Wester is sent to get her. He goes after her and brings her back. While she is in her father's arms, Francisco stabs Wester in the back. Rhona has a fight with Francisco, who obligingly stabs himself in the heart, by accident; Wester recovers and the usual fade-out.

#### Box Office Value

One day.

### "THE HAUNTED BEDROOM"

Paramount. Five Reels.

#### Cast

Betsy Thorne ..... Enid Bennett  
Dolores Arnold ..... Dorcas Mathews  
Daniel Arnold ..... Jack Nelson  
Roland Dunwoody ..... Lloyd Hughes  
Dr. Dunwoody ..... Wm. Conklin  
Editor ..... Harry Archer  
Uncle Adams ..... Joe Anthony  
Story—Dramatic. Written by C. Gardner Sullivan. Directed by Fred Niblo. Photography by George Barnes. Featuring Enid Bennett.

#### Remarks

Despite the title of the film, "The Haunted Bedroom" is not of the "bedroom" drama kind. In fact, there are few, if any bed room plays that are one-half as good as is this production, from a viewpoint of interest, story and acting. One thing is overdone in giving atmosphere in the way of a storm every night, with no rain, and sunshine every day. But that all adds to the weird effect the scenes are supposed to give.

Betsy Thorne has been assigned by the editor of the newspaper on which she is a reporter, to solve the mystery of the disappearance of Daniel Arnold from a house which is thought to be haunted. She secures a position as a maid in the service of Dolores Arnold, supposed to be the missing man's sister. Dr. Dunwoody, who is in love with Dolores, and his son, Roland, are trying to aid John Wells, a detective, to find Arnold.

Suspicion falls on Roland. Betsy, after searching for three nights, finally gets a clue and follows it up. She sees the ghost who walks at night and holds him up. He turns out to be demented, and has a deep wound in his forehead. She calls all the rest, and it is discovered that the ghost is Daniel Arnold, the missing man. Dolores, his supposed sister, had struck the blow which caused the loss of the mind. The pair are really man and wife, and are well known crooks. Dolores was trying to go straight, when Arnold threatened to expose her, and they quarreled.

All ends well. Betsy discloses her true identity, but, after a private conference with Roland, decides not to write the story. From the looks of the fade-out, it could be gathered that she and Roland were in for a life-long argument.

#### Box Office Value

One day.

## Film Flashes

J. G. Rohfs, Jr., has been signed as manager of the Hodkinson Newark offices.

The first serial of "Elmo The Mighty" will be released by Universal on June 16.

### "THE OTHER MAN'S WIFE"

Independent. Six Reels.

#### Cast

Fred Hartley ..... Ned Hay  
Mrs. Fred Hartley ..... Ellen Cassidy  
Elsie Drummond, her sister ..... Olive Trevor  
J. Douglas Kerr ..... Stuart Holmes  
Bruce Drummond ..... Halbert Broton  
Mrs. Bruce Drummond ..... Mrs. Garrison  
Wilbur Drummond ..... Leslie Casey  
Jimmy Moore ..... Danny Sullivan  
Betty Moore ..... Regina Quinn  
Mrs. Moore ..... Laura Newman  
Davy Simon ..... George Jessel  
Becky Simon ..... Evelyn Brent  
Story—Dramatic. Written by Mary Murillo. Directed by Carl Harbaugh. Featuring Stuart Holmes and Ellen Cassidy.

#### Remarks

Frank G. Hall is now showing this film at the Park Theatre under the supervision of Samuel L. Rothapfel.

While the story is excellently produced and photographed, the plot of the work is nothing but an old drama that has been used over and over again in hundreds of different ways. A few scenes of the draft, "no man's land" and the soldier's home coming that are new are put in; but the story still stands out as milqued.

Mrs. Fred Hartley is a society woman whose husband is kept busy in his office, and, therefore, cannot give very much time to his wife and children, whom he deeply loves. She meets J. Douglas Kerr, a society vulture. She is attracted by him and he falls in love with her.

The war breaks out and Hartley enlists, through patriotism, although he is married. Kerr continues to pay attention to Mrs. Hartley, and broaches the subject of marriage. He sends her a fake telegram telling of her husband's death. She is about to give her consent, when Hartley returns from France and Kerr is exposed.

Mrs. Hartley then repents of her carryings on and promises to pay more attention to her home than to society.

#### Box Office Value

One day.

### "THE WEAKER VESSEL"

Universal. Five Reels.

#### Cast

Abby Hopkins ..... Mary McLaren  
Mrs. Hopkins ..... Anne Schaefer  
Mathew Hopkins ..... John Mackay  
Actor ..... Thurston Hall  
J. B. Hanks ..... Johnnie Cook  
Waitress ..... Ethel Ritchie  
Story—Dramatic. Written by Elmer Ellsworth. Scenario by Ellsworth and Powell. Directed by Powell. Featuring Mary McLaren.

#### Remarks

This film has a plot which would entitle it to be called melodrama, but the manner in which it was brought out will make it serve for comedy only. However, the production is entertaining and should please.

It is the story of a girl who has been compelled by her parents to marry against her will, the rich and as usual, miserly old man of the village. She runs away immediately after the ceremony, and goes to New York. There she secures a position as a waitress. She and another "hash-slinger" become great pals. They meet an actor by the name of J. Booth Hunter, who because of his best asset, is called J. Boozie Hunter. He and Abby, our country girl, become great friends. He promised "to get on the water wagon," but perhaps the water turned to ice, for he slips off.

Finally Abby's hick husband comes to town and finds her. He tries to start an argument, but as the floor needs a cleaning, Abby uses him for a mop. J. Boozie gloriously living up to his name, calls on Abby, and hearing the noise, rushes up to her room, where he asks if she needs any help. The hick hubby asks for his help, as he needs it badly, and rushes out to get a divorce.

J. Boozie Asks Abby to start a new fight with him under the name of marriage. But only after he solemnly swears to stay dry, and proves that he will do so, does she accept him.

One day.

"The Volcano" with Leah Baird is the second of Harry Raver's Augustus Thomas series.

Wm. Ruge is working in a two reel comedy at the Peerless Studios under the direction of Frank Donovan.

Edward Jose and the Norma Talmadge Company are back from Florida where they have been taking exteriors.

The Royal Photo Theatre, at 1348 Southern Boulevard, has been purchased from S. Ornstein and L. M. Peretz, by Goldgraben and Preferblom.

Nellie Daly, niece of the late Dan Daly, has completed her work in the first of the two reel feature pictures which is being produced with her as the feature by the Metropolitan Film Corp. The scenario was written by William Russell Meyers and the picture directed by C. Milton Morris.

### BREAK PRE-RELEASE RECORDS

In spite of the fact that the United Artists' Corporation will not release its initial production—a Fairbanks picture—until September 1, the advance bookings for it are breaking records for pre-release business.

In commenting on the business already written, Hiram Abrams, general manager of the company, laid stress on the quality of the houses that have signed up the Fairbanks picture.

"It is not only the value that is gratifying," said Mr. Abrams. "More than that, the most representative showmen of the country are on our books and this demonstration of the confidence in our methods, backed by their own knowledge of the box office value of our products and by their faith in the higher type of picture that may now be expected from the artists of our organization, has spread a spirit of optimism through our company's ranks that spells success."

In addition to the theatres mentioned last week as having booked an early run of the Fairbanks picture, many others have been added to the ever growing list during the past few days. Balaban and Katz were both in New York and arranged for a run of the production at their Riviera and Central Park theatres in Chicago. C. E. Beck has also acquired it for Chicago's Castle Theatre.

A. G. Talbot, managing director of the American Theatre in Denver, personally arranged for his run of the picture at the United Artists Corporation offices in New York and returned to Denver with the production scheduled for an early September showing at his house.

H. F. Jans' Goodwyn Theatre in Newark, N. J., is also prominent among the houses that have already booked the Fairbanks picture.

### VITAGRAPH BUYS WALTER PLAY

The Vitagraph Company has secured the film rights to "The Wolf," by Eugene Walter, which was presented eleven years ago. Earle Williams will be featured in the picture which will be produced next fall.

It was "The Wolf," following Eugene Walter's first stage triumph, "Paid in Full," the year before, which clinched Mr. Walters position as an important American playwright. Hardly had the season opened on "The Wolf" before three companies were on tour, aside from five "Paid in Full" companies that year on the road. The play-going population of America—which includes the Dominion as well as the States—is familiar with this forceful drama of the Northwest, and exhibitors who have seen the stage production will realize at once that Williams is going to have one of the strongest roles of his screen career as Jules Beaubien, a role originally assumed by William Courtney.

Supporting Williams in the role played by Ida Conquest, that of Hilda McTavish, will be seen Jane Novak.

"The Wolf" was presented at the Bijou Theatre on April 8th, 1908. This theatre, now long out of existence, was on Broadway near Thirty-first street. In spite of an out-of-the-way location, "The Wolf" thrived to such a degree that it was moved a week later to the Lyric, where it played to capacity business right into the heart of an exceptionally hot summer. It closed its New York run in the middle of June and saw several New York revivals and many continued seasons on the road before finding its way into the stock houses, where it reigned as a money getter for many more seasons.

Vitagraph has not yet announced a definite date of release of this production.

### About You! And You!! And You!!!

(Continued from page 21)

Bessie Wynn joined the cast of "Oh, Uncle!" at Philadelphia this week.

Ann Morrison will open in "Why Marry?" in Milwaukee next Monday.

Arline Chase, of the "She's a Good Fellow" chorus, obtained a speaking part this week.

William Inman announces the arrival of a new born baby girl in his family on June 9.

C. B. Watt and Frank Jewell, of Terre Haute, have joined the Veal Brothers' Carnival.

Miriam Sears has been engaged by Charles E. Cook for the cast of "A Regular Feller."

Nat Kamern, leader of the Royal orchestra, will take a seven-week vacation, starting July 14.

Al Cohen returned to the Royal as drummer on Monday, after a seven-week illness in the hospital.

Minnie Dupree has gone to Los Angeles, but will return to make a vaudeville tour for which she has been booked. Picardy.

Burgher, Aubrey and Rhodes are in Europe, where they are entertaining the soldiers with the American Army of Occupation.

Oswald Yorke, of Short Hills, N. J., husband of Annie Yorke, the actress, returned Monday from overseas, where he acted as a theatrical secretary for the Y. M. C. A.

## NEW ACTS

(Continued from pages 14 and 15)

### CANNEFAX AND CUTLER

Theatre—Fifth Avenue.  
Style—Billiard exhibition.  
Time—Twelve minutes.  
Setting—In two.

Bob Cannefax and Al. Cutler are giving an exhibition of all sorts of difficult billiard shots. Cannefax's name is placed first in the billing, but Cutler appears to be the backbone of the team, he supplying all of the talk, explanations, and, also, several strokes that are truly remarkable. The manner in which the duo shot the balls over the table, causing them to go exactly where they wanted them to, held the crowd in at this house—a thing an act at the Fifth Avenue rarely does in the closing position.

Cutler was the first one to appear and, after telling the audience who Cannefax was, announcing that the latter was the world's three-cushion billiard champion, he started his work with the cue, a large mirror, in a more or less vertical position in back of the table, making it possible to see just what he was doing. A rather intricate feat was that of bouncing a dime, placed on one of the banks, into a small glass placed near the coin.

Several other stunts were done by him. Then Cannefax appeared. He proceeded to wrap his knuckles around the cue in a businesslike manner, and, with the ease and nonchalance of a champion, drove the balls about on the table. A seven-cushion shot closed, and even those who did not understand the game readily observed how difficult a stroke it was.

I. S.

### BILL PRUIT

Theatre—Proctor's 58th Street.  
Style—Singing and talking.  
Time—Ten minutes.  
Setting—In one.

Bill Pruitt bills himself as a westerner from the wilds of Montana, and, to prove it, works in a blue silk shirt, a yellow neckerchief, almost kahki trousers and wears boots. Not to forget an accent.

He started with a ballad in good voice, which he followed with a story. A song number came after the story and then again some patter. An Irish number in a fairly good falsetto netted him an encore here. Pruitt has a good voice, and also a pleasing personality. His act needs better material. It will do for the small time.

G. J. H.



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